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L.C.C. AND LICENSING.

Drinks at Music Halls.

As we anticipated, the Theatres and Music Halls Committee of the London County Council have decided to recommend the Council to allow the sale of drink at the bars of the music halls where it is at present prohibited, and it only remains for London's governing body to confirm their decision at their forthcoming meeting.

The subject was discussed at a gathering held at Gatti's Restaurant on the 4th inst., under the auspices of the County of London Variety Interests, and presided over by Mr. Walter Payne. A booklet, by Mr. Archibald Haddon, dealing with the position, and containing photographs of the present-day cabaret as compared with the variety theatre, together with a foreword by Mr. Henry Arthur Jones, was distributed to those present.

Unjust Discrimination.

Mr. Payne said the object of the meeting was to call attention to the unjust discrimination of the London County Council in giving an unrestricted refreshment licence to cabarets in fashionable hotels and refusing the same privileges to music halls. The County of London Variety Interests represented some twenty of the largest and most modern variety theatres in the West-End and suburban London, which represented in construction and equipment something over a million pounds. They represented also the interests of the variety artists, musicians, and other employees who sought their living in these places, and most important of all, they represented the interests of the public who frequented those places in the course of the year. It might astonish them to hear that the number of people who paid for admission to the eighteen or twenty halls of which he spoke was upwards of ten millions each year. They wanted the County Council licensing authority to be consistent in licensing, which at present it was not. They wanted these eighteen or twenty modern and up-to-date music halls to have no more than what was enjoyed by every West-End theatre and every place which held the Lord Chamberlain's licence, or in the area over which he had jurisdiction. That is, they merely wanted for the public who frequented those places the very human and reasonable right to get in the intervals in the bars, not in the auditorium, a glass of beer, a whisky and soda, or a port wine if they wanted it. They did not want to turn the halls into free-and-easies, but elderly members of the County Council who remembered their youth too well overlooked the fact that the music halls of to-day were very different from those of twenty years ago. No longer were there promenades, no longer was drink served in the auditoriums. The way in which the position had come about was this: Twenty years ago the L.C.C. formulated the policy, which they have stuck to ever since, that the sale of alcoholic refreshments in places of entertainment was undesirable. The result was that places which came into being since had accepted as a condition of the licence that no intoxicants should be sold on the premises. They were agreeable to accept those conditions so long as they were fairly and equitably applied to everybody, but events had occurred in the last few years which made them take a different point of view. In 1921 an excellent entertainment known as the "Midnight Follies," was put on at a leading hotel. The variety interests had no objection to London having a place where people from the provinces might enjoy themselves, but they opposed the licence in order that attention might be drawn to an anomaly. Other places came along with more elaborate entertainments, until they reached the extent one could not tell the difference between the modern cabaret and the modern music hall. They would not realise that one was a restaurant and the other a variety theatre.

The County Council had now consented to what would be perhaps the most elaborate form of entertainment yet given in a restaurant—a ballet extract from "Coppelia," with orchestra complete. By all means attract visitors to London, but if they were going to reverse the policy of twenty years ago with regard to drink facilities they should remove the restrictions from those who had suffered from them for twenty years, and not differentiate in favour of the West End, where better-class visitors enjoyed themselves.

The Question of Food.

One member of the Council had disingenuously said that if the music halls would supply as much accommodation for food they could have the same licence. The question of food never came in twenty years ago. If you went

(Continued in col. 5.)

[Photo, Claude Harris.

MR. JOHN PENNINGTON,

the well-known violinist, will shortly be leaving England on a cruise around the world. He has won great fame the last few years, especially in ensemble playing. In 1919 the "Isis" of Oxford wrote:—"The outstanding feature of the evening was the playing of the first violin, Mr. Pennington. His technique is so brilliant, his tone and expression so rich and varied, and above all his leadership so determined, that I can safely predict a big future for him." He leaves for Los Angeles, California, next July. Mr. Pennington is at present leading with distinction several performances at the Scala Theatre.

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L.C.C. AND LICENSING.

(Continued from Col. 2).

to a cabaret you were not obliged to eat, you paid for the food whether you ate it or not; but he should like to see the man with such an iron nerve as to resist the stern eye of the waiter who brought the wine list!

Another thing. Under the law as interpreted, they did not pay any entertainment tax. You go and see twenty music hall turns, which are regarded as indispensable to the supply of food, but as you do not pay for admission you do not pay tax. In the matter of trade competition he would tell them that Mr. R. H. Gillespie, who had recently returned from New York looking for talent, found himself in competition with the cabarets, which were offering far more for artists than he felt he was entitled to offer. Artists in engagements at suburban halls wanted to rush away to do a turn at a London cabaret, which detracted from their efficiency when working twice nightly.

It was not a question of prohibition or of being anti-cabaret. They were not out for unlimited facilities for the sale of drink, but in permitting the modern cabaret to have unlimited facilities, the Council had gone back, not twenty years, but sixty years. All they asked was for the very modest facilities for selling drink in the intervals in those places of entertainment where they had been deprived of them by reason of a policy now abandoned by the London County Council.

Shakespeare's Cakes and Ale.

Mr. Henry Arthur Jones said he would give them two little sentences which really contained the whole of this question. One was Shakespeare's and often quoted, never stale: "Because you are virtuous, shall there be no more cakes and ale?" The other was from Rabelais, whom Coleridge said was one of the great creative intellects of the world. His motto was one which only healthy men dare use, but it was a fine one: "Do what you will."

Committee's Favourable Recommendation.

On Friday, at the New County Hall, the Theatres and Music Halls Committee of the London County Council considered applications for the renewal of music and/or dancing licences in respect of places of public entertainment.

After counsel had addressed the Committee for and against the proposal, and following a very brief deliberation in private, Sir Percy Simmons, the chairman, announced that they had decided to recommend the Council to renew the licences, subject to the condition that no intoxicating drinks shall be sold or consumed in the auditorium.

Halls Affected.

The music halls concerned were: London Coliseum; Camberwell Palace; Chelsea Palace; Empress Theatre, Brixton; Finsbury Park Empire; Grand Theatre, Battersea; Hackney Empire; Islington Empire; Kennington Theatre; Kilburn Empire; Lewisham Hippodrome; New Cross Empire; Olympia, Shoreditch; Poplar Hippodrome; Regent Theatre, Euston; Rotherhithe Hippodrome; and Shepherd's Bush Empire.

The London United Temperance Council opposed all the applications on the ground that the sale of intoxicating drinks is not necessary or desirable in a place of public entertainment.

In the cases of the Grand Theatre, Battersea, the Islington Empire, and the Kilburn Empire, opposition was raised by neighbouring licensed victuallers, it being contended that there was already sufficient facilities for the supply of alcoholic refreshment, and that it would be "unjust and unfair" to publicans carrying on business in the vicinity if the music halls were permitted to sell "drinks."

The Committee's decision is a reaffirmation of its opinion at last year's proceedings, but which, however, failed to obtain the approval of the full County Council.

The music and dancing licences, as now granted, prohibit "drinks," but in the case of the above-mentioned cases, notice had been given by the parties concerned that in order to permit of the sale and consumption of intoxicating drinks, except in the auditorium, application is made for the modification of the conditions, as follows, on the licences:—"That no intoxicating drinks shall be sold or consumed on the premises except when they are used solely for the performance of stage plays, and notice shall be given forthwith in writing to the Council of any proposal to change the performance from music and dancing to stage plays or vice-versa."

It was agreed to argue the case in respect of one music hall and the ruling to apply to all the applications.

(Continued on page 12.)

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"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast.
The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine.
WANTED, Dec. 1 (to precede the Regent Theatre, London).
Now booking 1925.
A. DOUGLASS, Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in "THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London, and "THE MAN FROM TORONTO."
Either or both plays, once or twice nightly.
WANTED, Dec. 15, on, with exceptions.
MADGE HOPE, T.R., Grantham. Next, Vic. T., Oakham.

"DICK WHITTINGTON" PANTO.
WANTED, Dec. 29, onwards, follow T.R., Cleethorpes. STRATHMORE, Central T., Broxburn, N.B. Next, Tivoli, Irvine, N.B.

Maxim's Royal Vaudeville Repertory Co. in Drama, Variety, and Farce.
WANTED, Dates for 1925; two or more weeks preferred. Also Good Theatre for summer stock. This and next, Lyric, Ashby-de-la-Zouch.

CHALMERS MACKEY.
"THE WEARIN' O' THE GREEN,"
Musical Comedy Costume Play.
One Long Scream of Laughter.
WANTED, Jan. 5 and 12.
Jan. 5 and 12.
Jan. 5 and 12.
CHALMERS MACKEY, Princess' Theatre, Glasgow (2 weeks).

IMPERIAL GRAND OPERA COMPANY.
WANTED, Nov. 24 (to precede Palace, Salford). Last Saturday hundreds turned away at T.R., Blyth. Wire or write, SAMUEL WALMSLEY, Manager, this week, King's Hall, Alnwick; next week, Empire Theatre, Heanor, Notts.

The Record Breaking Revue, "HOUSE HUNTING." "HOUSE HUNTING." Mrs. Kimberley's best.
WANTED, MONDAY NEXT. MONDAY NEXT. Printing ready.
Cast includes Freddie Frome, Dan Lawley, Marie Wayne, Four Elfridas, Anthony South, &c.
WIRE FOR MONDAY.
Follow Plymouth, precede Bath.
FRANK H. PORTESCUE, Theatre Royal, Wolverhampton.

WANTED, Nov. 17.
"SHIP AHOY!"
"SHIP AHOY!"
Printing ready.
GALLIMORE, Co-operative Hall, Ramsbottom, Lancs.

Grand Pantomime. "Little Jack Horner."
WANTED, Theatre for production date, Midlands, Yorks, or Lancs. PANTO., 71, McConnel-crescent, New Rossington, Doncaster.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.
Company includes CHRISTINE SILVER as Fifi Morgan.
WANTED, Bookings for early Spring, 1925.

By arrangement with Mr. Robert Macdonald, "PEG O' MY HEART."
WANTED, Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."
WANTED, Nov. 24, Nov. 24. Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, Nov. 24, Nov. 24, also Spring, 1925.
Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.

WANTED, Monday next. CHARM'S PRODUCTIONS. Comedy Revue, "HULLO! BUBBLES." "HULLO! BUBBLES." In Five Scenes.
VACANT MONDAY NEXT, NOV. 17. Also Nov. 24. Only vacancies this year. Cast includes LOLA CHARM. 22 Artists 22.
Refer Manager here re show.
Wire, LEON, Coliseum, Ilkeston, Notts.

"THE FAKE." By Frederick Lonsdale. From the Apollo, London.
WANTED, Nov. 17 (between Doncaster and Peterborough). Dec. 1 (precede Cheltenham). Nov. 17 and Dec. 1.

LAURENCE, this week, Arcadia Theatre, Doncaster.

WANTED, Dec. 1, beween Burnley and Hull, for the great London Revue, "FAGS." Wire, CRANSTON, 19, Sackville-street, Piccadilly.

YOURKE CHALLENOR and FLORENCE TREVOR present The No. 1 Principal Company in "ARE YOU A MASON?" Once or Twice Nightly.
The Greatest Laughter-maker on the Road.
WANTED, Nov. 17, precede Woking. Dec. 1, precede Canterbury. Dec. 22, follow T.R., Sheffield (return). All records broken at Deal.
Coms., General Manager, LESLIE NEILSON CLARE, Theatre, Chichester.

WANTED, Monday Next, for "DOUBLE OR QUIT." The really funny farce. To precede Sheffield.
Wire, JOHNSTON, T.R., Gt. Yarmouth.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours. Also Refined Pupils to Train. Parts, Ballets, Troupes. 79, New Oxford-street, W.C.1.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Chenistongardens Studios, Kensington, W.8.

WANTED, Ladies, train for Pantomime and Cabaret engagements. Apply now, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

STAGE.
WANTED, Two Very Small, Very Pretty Girls, over 12; should not be more than 4ft. 5in. in stockings; one dance well, one speak very nicely; Christmas matinées, London. Write, immediately, giving full particulars, photographs, which will be returned if stamped envelope sent, MANAGER, Box HA589, Willings, 30, King-street, Covent Garden, W.C.2.

WANTED Known, ITALIA CONTI still has Vacancy Very Small Pretty Girl Dancer. Also for Nice Schoolboy speaking English well, unbroken voice, about 5ft. Both children over 12. Rehearsals out of school hours. Write for appointment, giving height and particulars, SECRETARY, 31, Gt. Ormond-street, W.C.1.

WANTED, Capable Stage Aspirants, semi-pros., amateurs, to join Sibyl Ward's Fellowship of Players. Next production, "Antony and Cleopatra." Write, SIBYL WARD, 4, St. Stephen's-square, W.2.

STAFF VACANCIES.

WANTED, Rink Manager. Must be good skater.
Apply, SALES, Palace Pier, St. Leonards.

ARTISTS' WANTS.

WANTED, by Light Baritone and own accomp., occasional Evening Eng.; males; clubs, &c. All coms., 14, Holland-road, W.14.

STAFF WANTS.

WANTED, Post, immediately, by Exp. Stage Manager; res. or tour; prac. carpenter; age 35; ex. refs. Wire, D. B., 13, Mason-street, London, S.E.17.

WANTED, Engt. as Floor Manager or Instructor; known exhibition skater. M. C., 17½, Bath Lane-terrace, Newcastle-on-Tyne.

WANTED, Engagement by Electrician, thoroughly experienced. J. PARKER, 26, Briarwood-road, Clapham, London, S.W.

WANTED, immed., by Carpenter-Scenic, Props, &c.; res. pref.; age 37. 20 years' ex. res. tour; make, paint anything. W. MALVILL, 84 Hut, Aerodrome, Minworth, Birmingham.

WANTED, engagement by Wardrobe Mistress; own machine; cut, make, and design; excel. refs. WILSON, 58, Angell-road, Brixton.

PANTOMIME ARTISTS WANTED.

WANTED, DANCERS, for panto., also Children, 14 years or over; would train free; smart, refined girls. Apply, 3, Bedford-street, Strand, Friday 11 to 12, or any day. MME. SEANNETTE, 48, Queen's-road, Peckham.

WANTED, Small, Clever Children, ages 13-14; London pantomime. Call Thursday, 6.30 to 7.30, 3, Bedford-street, Strand.

PANTOMIME ARTISTS' WANTS.

WANTED, Pantomime or Revue by
BILLY CHURCHILL,
The Famous Character and Versatile COMEDIAN.
One of the Best Dames on the British Stage.
BILLY CHURCHILL as Widow Twanky, Abanazar, IDLE JACK, Page, Man Friday, &c., &c.
All letters to 30, Cavendish-drive, Rock Ferry.

WANTED Known, PERCY CURRY, Comedian, liberty panto. any principal part; H. refs.; sing, dance, patter. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED, Entertainers, who can give "one hour" to children in drawing-room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14. 'Phone, Riverside 1131.
Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

WANTED, Variety Artists, all descriptions, Comedians, Sister Turn, Harmony, Double Acts; sharing terms. Apply, STANIFORTH, 41, Haigh-crescent, New Rossington, Doncaster.

WANTED, for a well-known place of amusement, high-class turns, suitable for young people, Boxing Day, Dec. 26, to Jan. 3.
CLEVER, REALLY FUNNY, AND THOROUGHLY REFINED, OTHERWISE USELESS.
Details to MANAGER, 642, Royal Liver-buildings, Liverpool.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also 24th, Dec. 1, the Famous American Illusionist, CELLSUS, CELLSUS, and his assistants, in one of the smartest and most beautiful shows of its kind in the world. Four Scenes, New Comedy, New Mystery, including "The Real Indian Rope Trick." Biggest drawing attraction extant. This week, Palace, Bow, London.

WANTED Known, I can open Monday next with these three acts:—Smart Vent. Act, Sensational Spec. Act, Illusion and Magical Act. Offers to GODFREY, Public Hall, Newton Abbot.

WANTED, by CARRIE and DICK, presenting Unique Athletic Speciality, Monday next, also 24th. Wire, Westover, Bournemouth.

To Managers, Agents, and Proprietors.
You want the goods. Here it is.
4 DIXONS 4.
(Two ladies, two gents.).
In a melodious medley of song and dance.
Well dressed. Personalities.
The acme of refinement.
WANTED, MONDAY NEXT, various, on.
Free for Panto., Revue, or own Act.
Wire or write, DIXON, 59, High-street, Braintree, Essex.

CIRCUS ARTISTS WANTED.

WANTED, Tumbling Knockabout Clown, to work with Bucking Mule. MANAGER, 27, Kingsfield-road, Southampton.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only Real Cossack Riding Act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, ROLLO, on the High Rope, in the most daring and sensational act ever presented. Hengler's Circus, Glasgow.

WANTED Known, Comical Walker, Clown and Agnest, with good comic entries; also refined Globe Juggling speciality; now vac. Wire offers, COMICAL WALKER, 6, Thornley-street, Wolverhampton.

MUSICIANS WANTED.

WANTED, for large new cinema, N.E. Coast, M.D.; Violin preferred; experienced and up-to-date fitting pictures; twice nightly. State experience, salary, &c.; also Rep., 'Cello, and other instruments required. Apply, Box 380, "The Era."

WANTED, Musical Director (Violin), to start Dec. 1; first-class library essential; 5 hours daily, including musical interludes; excellent terms offered to right man; permanency. Apply, MANAGER, Central Picture Playhouse, King-street, Maidstone.

DRUMMER and PIANO-CONDUCTOR.
WANTED, first-class Piano-Conductor. Must be experienced in pictures and variety.
Commence Nov. 15.
Write, stating wages and experience.
Also first-class Drummer, Tymps. and Chimes if possible.
When writing state what effects you have and salary required.
Engagement commence at once.
COSY THEATRE, Porthcawl (seaside).

WANTED, Violinist-Leader for pictures, 6.30-10.30. Apply, stating fee, VIOLINIST, c/o Dale Forty, Leamington Spa.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.
Lessee and Manager: WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Veri's Agency, Cork-street, W.1.

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.
Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists provided at shortest notice.
WANTED KNOWN. Owing to our excellent coaching 11 members of our Classes obtained good permanencies during the latter part of October, some in open competition.
We are now forming Trios and Quartettes for café, hotel, and cinema engagements. Vacancies to be filled in a new café now reaching completion.
New members wishing to join such combines can REHEARSE FREE in the afternoons at our Rehearsal Hall. Free use of Library included.
WANTED, Lady Instrumentalists to register immediately for Hotel and Restaurant engagements.
All communications to W. E. BOYCOTT.

WANTED, Rep. Violinist, able to lead if required; 6 evenings and 2 mats.; salary and refs. to M. D., Empire Cinema, Staines.

WANTED, Rep. for seaside cinema; evenings and two matinées; open Monday. Lowest terms, ABBOTT, 37, Uxbridge-road, W. 'Phone, Riverside 2578.

WANTED, Violiniste-Leader (lady); commence Monday, Nov. 17; permanency; six evenings, no Sunday; audition 3 to 4 to-day. MUSICAL DIRECTOR, The Palace Pictures, Broadway, Cricklewood.

WANTED, first-class Leader for variety and revues; good salary; open Nov. 24. Age and refs., FRED HAYDN JACKSON, M.D., Hippodrome, Accrington.

WANTED, first-class Leader, with library; audition to-day, 11 o'clock, commence Monday. GRAND CINEMA, Gt. Western-road, Paddington.

WANTED, good Orchestral Violinist (library preferred); also 'Cellist. Apply, Box 393, "The Era."

WANTED, experienced Deputy Violinist, every Wednesday evening; cinema. Letters only. N. B., 665, Commercial-road, E.14.

WANTED Known, Pianist (excel. reader), desires to get in touch with Violinist and Drummer, view to Trio Dance work. Box 19, Smith's Library, George-street, Richmond.

WANTED, immediately, 'Celliste, good tone; sight reader; six evenings. Wire lowest terms, M.M.E., 8, King's-ride, Camberley, Surrey.

WANTED, 'Celliste, strong tone, for pictures and varieties; open Monday; perm.; salary £3 2s. 6d. per week of 6 nights; Monday matinée extra. W. L. ROEDER, M.D., Pavilion, Barnsley.

WANTED, 'Cellist and Rep., able to lead (men), also Relief Pianist; 6 evenings, 1 mat.; open Nov. 24; audition to-day 11. IMPERIAL PICTURE THEATRE, Lee Green, S.E.

WANTED, first-class 'Cellist; must have strong tone; to open Nov. 24 (afternoons and evenings). Lowest terms and latest references to F. HUBBLE, Kinnaird Picture House, Dundee, N.B.

WANTED, 'Cellist; good tone; 2 mats., 6 evenings; £3 5s.; audition Wed. morning. IMPERIAL PLAYHOUSE, 191, Portobello-road, W.11.

WANTED, first-class 'Cellist, to open Monday; 3 shows daily. Salary, refs., MANAGER, Palace, Sunderland.

WANTED, Musicians at First-class Variety Halls.
HULL PALACE.—'CELLIST.
HULL PALACE.—LEADER.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Hall.

WANTED, 'Cellist, for seaside cinema; evenings and two matinées; open Monday. Lowest terms, ABBOTT, 37, Uxbridge-road, W. 'Phone, Riverside 2578.

WANTED, 'Cellist and Rep. for cinema; East Coast. Apply immediately, COCK, Grand Chester, Ellis-road, Clacton-on-Sea.

WANTED, First-class Lady Double Bass Player, also Lady Drummer, for London Café. Apply, GRAY, 12, Archer-street, Piccadilly.

WANTED, first-class Double Bass for cinema. Also Drummer, with Tympa. and Glock. Apply, GRAND HALL, North Finchley.

WANTED, Bass, for Sunday Evenings, in Clacton. Apply, COOK, "Grandchester," Ellis-road, Clacton-on-Sea.

WANTED, Double Bass, to Open Nov. 24; thoroughly experienced; A.M.U. terms. Full particulars and references to MANAGER, Grand Opera House, Belfast.

WANTED at once, First Oboe (Cor Anglais); also First Clarinet, for the O'Mara Grand Opera Co. (low pitch used). Apply, stating terms, qualifications, and experience, to C. GIBBS, Theatre Royal, King's Lynn.

WANTED, Saxophonist and Violinist; evenings only; young preferred DANCE BAND AGENCY, Finchley Hall Great North-road, N.12.

WANTED, immediately, E Flat or C Melody Sax., for every Wed., Thur., and Fri., and odd nights, for East Suburbs. Apply, C. E. B., 35, Pretoria-road, Leytonstone, E.11.

WANTED, B Flat Soprano Saxophone (double E Flat Alto), for Stage Band in Revue, also Tuba (circular if possible), long tour to steady men. Good performers only need apply. Terms and full particulars to JOE MORRISON, Hippo., St. Helens.

WANTED, immediately, for N. London Dance Band, Saxophone and Drummer, for odd nights. State lowest. Full particulars to Box 412, "The Era."

WANTED, good Cornet Player for Theatre Royal, Halifax; once nightly. Terms £3 3s., six nights; sobriety essential. Age and refs. to EDWIN JAMES, M.D.

WANTED, Good Cornet Player, for Pitching Band; single and sober. AINSWORTH, 23, Ebenezer-street, Swansea.

WANTED, Christmas Season, Solo Cornet and Clarinet; big show; tour follow. Terms and pars., Box 402, "The Era."

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WANTED, IMMEDIATELY, FIRST-CLASS JAZZ TROMBONIST. TOURING REVUE; GOOD STAGE APPEARANCE; SHOWMAN; SALARY £4 10s. FULL PARTICULARS, PHOTO IF POSSIBLE, "EUROPEANS," BURGH HALL, DUMBARTON.

WANTED, good Trombonist for small combination in cinema. Box 413, "The Era."

WANTED, Orchestral Pipe Organist, Cinema, Stoke Newington. Full particulars and salary by letters only. M. D., 200a, Upper Clapton-road, E.5.

WANTED, an Orchestral Organist and 'Cello. State lowest terms for afternoons and evenings, six days, with experience, to GAIETY PICTURE HOUSE, Northampton.

WANTED, Lady Pianiste and 'Cello; joint or separate; Midlands; state lowest terms for evenings only. Box 404, "The Era."

WANTED, lady Pianiste (vocalist preferred), young; smoke room. Lowest terms; live out. Empress of India, Wakefield, Yorks.

WANTED, young woman, 20-24, able to play Piano and Violin, and preferably singer, to act as companion to lady and gentleman travelling to India early December; pleasant appearance and cheerful disposition essential. Letters to D. W., Bolton's Library, 179, Sloane-street, S.W.1.

WANTED, smart youth Pianist for Cabaret and Concert Party; must read at sight; live in good home. Photo, age, lowest terms, STANIFORTH, 41, Haigh-crescent, New Rossington, Doncaster.

WANTED, First-class Pianist, used to Cinema; six evenings, three matinées. Terms by letter. MANAGER, Rialto Theatre, Enfield, Middlesex.

WANTED, to open Monday, Orchestral Pianist; cinema, out of town. Call before 1 o'clock. UNIVERSAL ORCHESTRAS, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED, good Orchestral Pianist for cinema. Apply, with lowest terms, &c., to W. BUCKLER, L.R.A.M., 39, Brockill-crescent, Brockley, S.E.4.

WANTED, Relief Pianists (amateurs), to Train for Engagements. Picture-fitting taught by an expert musical director. Low inclusive fee. Inquire, LONDON ORCHESTRAL AGENCY (Training Dept.), 145, Wardour-street, W.C.1.

WANTED, lady Jazz Banjo and Drummer for Touring Revue, London. Applications only, HEARN, N.V.A., 18, Charing Cross-rd.

WANTED, a Banjoist, by Dance Band, Piano, Saxophone, Drums, for occasional engagements. Communicate, F., 3, Carfax, Sydenham, S.E.26.

WANTED, Banjoist for Dance Band; regular Saturday and odd nights; must be first class; North London preferred. Box 405, "The Era."

WANTED, Good, Experienced Drummer; 6 evenings; £3 10s. Audition Wed. morning. IMPERIAL PLAYHOUSE, 191, Portobello-road, W.11.

WANTED, Drummer (Tymps. and Effects); must be able to play first-class cinema programme, or useless; others come at own risk. Yorks district. Terms for six evenings. Box 410, "The Era."

WANTED, for very good Concert Party, First-class Jazz Drummer; must be young, and smart appearance. Write, with fullest partics. and abs. lowest (photograph essential), Box 409, "The Era."

WANTED, Drummer, with Tymps and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, for Swiss Winter Resort, Middle Dec., Straight and Jazz Pianist, Violinist, double C Melody Saxophone, also E Flat Saxophone, double Clarinet; two months' contract; fare paid; live in; £5 per week, and incidentals; audition essential; photo; young, smart; no duds. Write, Box 419, "The Era."

WANTED, Violin Leader; café and cinema; approx. 34 hours weekly, £7; also Violin Leader, evgs. only, £4 10s.; also 'Cellist, 2 mats. and evgs., £4 10s.; also Organist (Harm.), evgs., £4; also Tympanist, Tubular Bells, Glock., &c., evgs. only, £4 10s.; males. State age, when can open, and full partics., &c., to (letters only), M. D., 2, Brentford-street, Moston, Manchester.

WANTED, for Hydropathic in Scotland, for Christmas and New Year (two weeks), Tenor Banjo, 'Cellist, and Drummer; young, smart gents.; must be excellent readers for concert and dance work; congenial engagement. For particulars, apply Box 387, "The Era."

BIRMINGHAM CITY POLICE BAND.

WANTED, competent Oboe, Tympani, and Side Drum Players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay, 70s., plus allowance for boots, rent, and band. Good service and widows' pensions. Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

MUSICIANS WANTED.

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.

A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining E-flat Alto Saxophone, flat pitch; 'Cello combining E-flat Alto Saxophone; Clarinet combining E-flat Alto Saxophone; 'Cello combining Tenor Banjo; Bass combining Tenor Banjo; Bass combining Tenor Banjo; Bass combining Trombone; Flute, B-flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders.
MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED, Men and Boys, Instrumentalists, for Army Staff and Line Bands, Wind, String, and Pianiste. Boys age 15 to 18; men, 18 to 25; ex-Service men, maximum 30. Apply particulars, SECRETARY, Military Band Agency, 240, Upper Richmond-road, Putney, S.W.15.

WANTED, small Jazz Orchestra, Trio, or Quartet, for fit-up tour. State lowest terms, &c., Box 392, "The Era."

WANTED, Musicians, thoroughly used to Dance Music, three evenings a week, non-professional; Violin (able to lead), Pianist, Saxophone. W. F. BURNDALL, King's Hall, London-road, S.E. 'Phone, Brixton 1022.

WANTED, immediately, all instruments for Syncopated Band, straight and synco.; must release and give trial week (expenses). Apply personally between 3 and 8, or by letter. M. D., 39, Tennison-street, Waterloo, London.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under experienced Leader from large library of orchestral and cinema music, for quite small fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Special classes for children and beginners on Saturdays. Full particulars from VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED, Musicians, to register for forthcoming season in principal South Coast towns, including Brighton, Bognor, Eastbourne, &c. Apply, SECRETARY, Brighton String and Music CO., 151 and 152, North-street, Brighton. Hundreds already suited.

WANTED, SAX., BANJO, Drums, Violin, Trumpet (strong singing voices essential). Willing to be coached in vocal quartettes, &c., for important West End production. Write for audition. Good terms. Also required, Novel Instrumentalists, Entertainers, Sunday and odd concerts, odd weeks; London and nearby. Audition for latter, Friday, 3 to 5. Others write, SAVOY DIRECTION, 9, St. Martin's-court, W.C.2.

WANTED, experienced Cinema Musicians (all instruments), to register with LEPAGE, Victory House, Leicester-square, London. No registration fee.

WANTED, Musicians (amateurs), desiring to enter the profession. We can help you. Call, LONDON ORCHESTRAL AGENCY, 145, Wardour-st., W.C.1.

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DEATHS.

CONNOR.—Fred Connor, Connor's Circus, Douglas, I.O.M., who passed peacefully away, Nov. 7, at his residence, 126, Caunce-street, Blackpool, age 59. Sadly missed by his loving wife and children.

IN MEMORIAM.

O'CONNOR.—In tender and everlasting memory of my dear husband, Jim O'Connor, who passed away Nov. 15, 1923. Although my heart has drunk the dregs of despair it still lives.

O'CONNOR.—I live on, but with only cherished memories of you, dearest Uncle.—Sadly missed by Gertie.

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THE LENA ASHWELL PLAYERS.

With politics in evidence as they are just now, last week's production by the Lena Ashwell Players, at the Century Theatre, Archer-street, of H. M. Harwood's three-act drama, "The Grain of Mustard Seed," was a timely one. This, however, is an incidental point in the play's appeal, for it possesses in addition a strong, well-constructed plot and dialogue brilliantly written. Very excellent performances came from Messrs. A. Corney Grain, Ralph Trueman, and Philip Reeves as three immaculate politicians, from Mr. Francis Drake and Mr. Alan Webb as Weston's secretary and agent respectively, and from Mr. Frank Macey, who ably "doubled" the parts of Salterthwait and the "die-hard" John Garfortt. The ladies in the play have less to do, but Miss Mercia Cameron played Marjorie Corbett with perception and charm, while Miss Margaret Murray and Miss Olive Walter did very competently all that was required of them.

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PLAY AND PAGEANT UNION.

"Prunella" Revived.

Laurence Housman and Granville Barker's delightful fantasy, "Prunella," revived by the Play and Pageant Union of the Hampstead Garden Suburb last week, was, on the whole, so well performed that it is worth more attention than is usually given to amateur productions. There are one or two dull passages in the play into which the company fell inevitably, and some of the scenes had more light and shade than the players succeeded in presenting; but in the principal parts the standard of acting was very good indeed.

Pierrot is a subtle character. He is a sentimental egoist whose selfishness has for the first time received a stunning blow by his genuine love of Prunella; his light-hearted career is checked, although he hardly realises the fact. The actor has to suggest that in his sincere moments (except at the end of the play) Pierrot is acting, and, at the same time, and paradoxically, that beneath all his mummery there is a growing sincerity in Pierrot. Charles Hooper came through very well, even if he did not succeed in expressing all there was in the part. He has a good voice and is not afraid of striking and holding an attitude, and, although his conception of Pierrot was not always sound, he acted hard all the time Never for a moment did the play "drop" when he was on the stage. Philippa Fleming made a charming Prunella. She was a picture of starry innocence in the first act, and often expressed a good deal without speaking—her quick, wondering response to the call of the passing mummers, for instance. The scene in which she awakens to the call of Pierrot was exquisite, and both she and Mr. Hooper responded finely to the beauty of the closing scene. The only fault we noticed in Miss Fleming's performance was a slight monotony of tone in places. Pierrot's sardonic prompter, Scaramel, is a trap for amateurs, for the part appears to act itself, and Paul Jewitt, who gave what was probably the most artistically satisfactory performance in the production, is to be congratulated upon co-operating so cleverly with the authors.

Vividly remembered, to, are Frank Hart's tender, benevolent, mellowed, and toothless old gardener, and Hollis Anthony's shock-headed, callow boy. Iris Coffin was the best of the aunts. The mummers were as a body too respectable, and little attempt was made at characterisation, although Fred Davis as Mouth, Joyce Elwood as Coquette, and Muriel Hook as Tawdry, did better than the others.

Within its limitations, the music was satisfactorily rendered under the direction of Margaret Jewitt. John Garside designed the costumes and there was an effective setting arranged by Frank Hart and Maurice Chesterton. The producers were John Garside and Frank Hart.

"THE MAN WHO CAME HOME."

Mr. Henry Edwards and Miss Chrissie White made their stage reappearance at the Theatre Royal, Leamington, last week, in the new four-act play "The Man Who Came Home," prior to its West-End production. The authors are Mr. Edwards and Mr. Edward Irwin. It is a play which makes an irresistible appeal. There is humour; there is pathos, whilst the indispensable romance has been delicately interwoven into this story of "honest deception." Denis Trevor, a soldier of fortune, poses as the long-lost son of Grosvenor Wentworth. The old gentleman's health is failing rapidly, but Trevor is more than a son to him, and Wentworth is soon on the road to recovery. Trevor had made a bargain abroad with Wentworth's worthless son, and when the latter makes his unwelcome appearance he also has to play a game of make-believe and pose as Trevor. Romance creeps in, for Mary Lattimer (Wentworth's ward) has a warm spot in her heart for Trevor. Trevor hates the deception he is party to, but he loves Mary and her guardian. He is forced to satisfy young Wentworth's craving for money until his resources give out. It is only his father's money that Richard Wentworth wants, and he eventually reveals to the old gentleman the deception which is being practised. Richard has his money, but Mary and her guardian keep Trevor—they both need him.

Mr. Edwards, as Denis Trevor, and Miss White, as Mary, act with ease and charm. Mr. Henry Vibart, as Grosvenor Wentworth, give a skilful and impressive interpretation. Mr. Wilfred Caithness is excellent as Richard Wentworth, and able performances are also given by Mr. Basil Dyne, as Mr. Tamplin; Mr. Tom Ronald, as Monte Witchcombe; Mr. Cecil Warwick, as Bob Hatchett; Miss Hilda Bruce Potter, as Bella; Miss Dulcima Glasby, as Lady Macmichael; and Miss Gwyneth Darltey, as Miss Lydia Macmichael.

"ALL VIM."

At the Royal, Stratford.

Written by Miss Majorie Dale, this smart little revue came to the Metropolis for the first time on Monday of last week, and received a hearty welcome at the Theatre Royal, Stratford. The music and lyrics, by Mr. Bert Abbott, are well done, while the dances and ensembles have been tastefully presented by Miss Daisy Taylor. There is a love story running through the revue, Mr. Jack Barrington falling a victim to the charms of Molly, the daughter of Widow Brown. Mr. Bert Morland is a most amusing female impersonator as the widow, and with Mr. Griff Hodson, a clever comedian, keeps the fun up to the highest pitch. Morland has some excellent songs, including "Would You Like to Take Me?" whilst he has a good number with Mr. Percy Mavis, who admirably presents the revue, and himself takes the part of the squire. Mr. Mavis possesses a breezy manner and good presence, and had a capital item in "We Don't Want a Girl." He also had an amusing parody on "A Cute Little Love Nest," with Morland, together with an amusing dance. Miss Doris Vi Driscoll as Little Miss Vim, a revue star, proved a dainty artist. Her songs included "Sit by the Window," in which she gave a pretty dance, "Alabam," and "There's Someone Thinking of You, Mary." Mr. Haydn Abbott is a good singer, and started well with "Don't Get Too Fresh With the Ladies," but one of his best items was "Bells of the Sea." Miss Winifred Griffith, a charming vocalist, sang "Just a Song at Twilight," while with Mr. Haydn-Abbott she effectively assisted in "What'll I Do?" Barbe and Barbette are two clever dancers, and their Apache contribution was of a striking character. Mention should also be made of Hodson's burlesque and song, "What Shall We All Do?" and the quartettes by Mavis, Hodson, Morland and Mr. Nat Roberts, the latter also contributing a good whistling solo, and some clever imitations of birds. The Sivan Troupe of dancers also contribute to the success.

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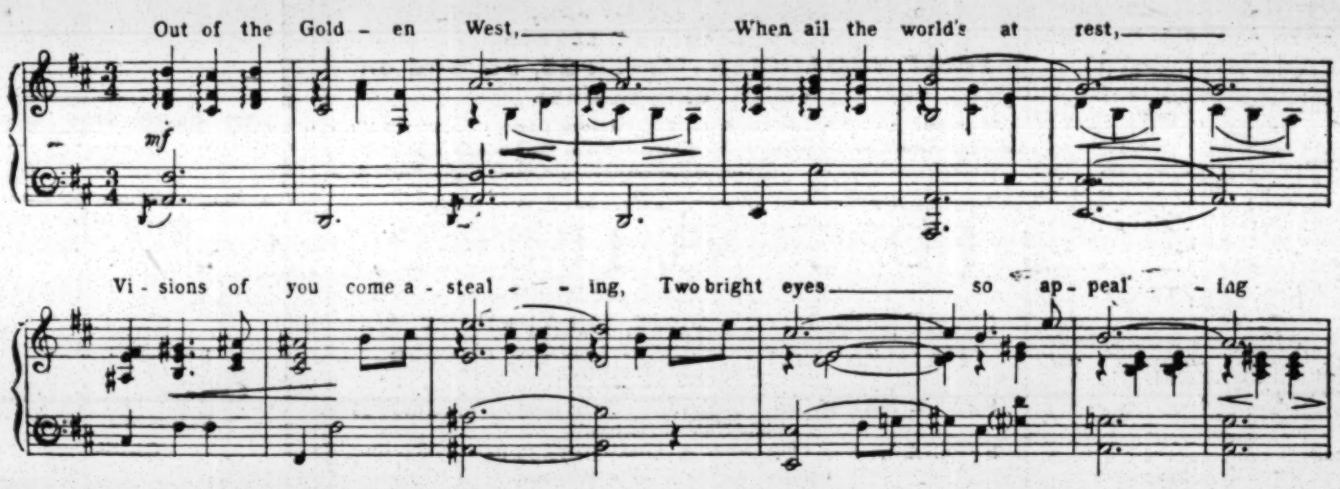
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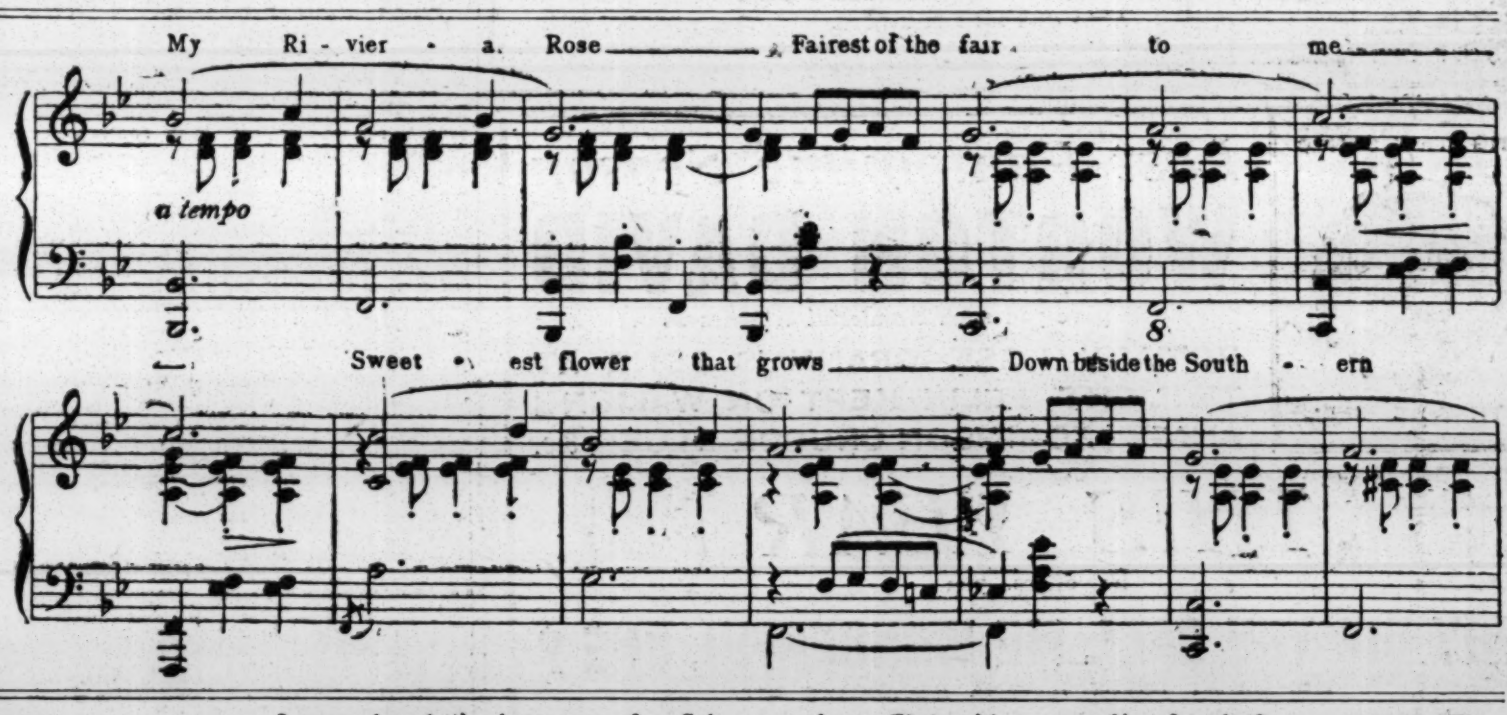
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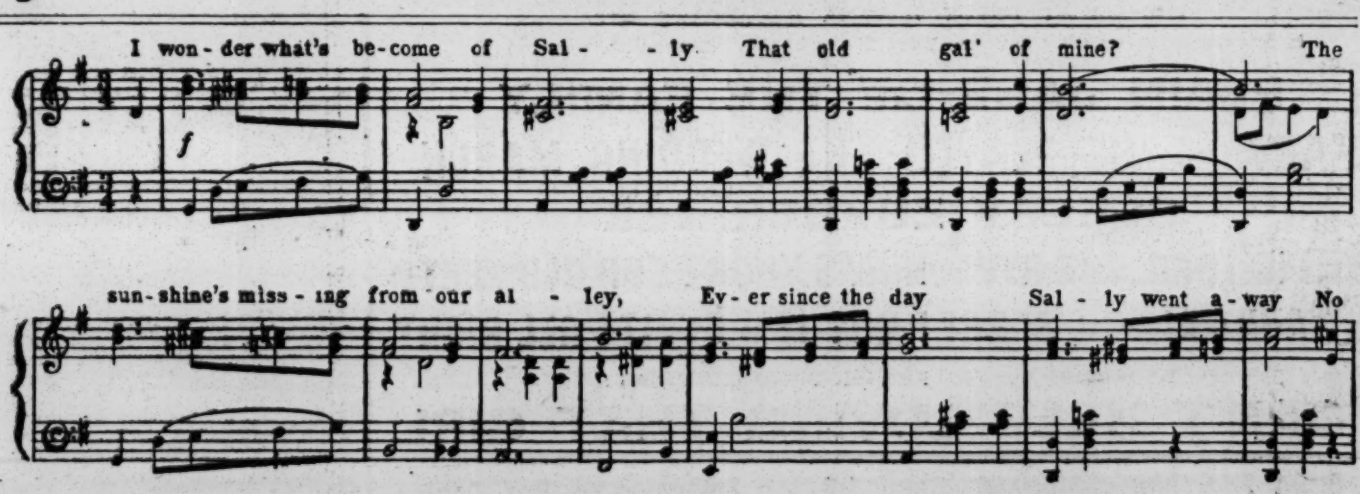
I won - der what's be-come of Sal - - ly That old gal' of mine? The
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sun-shine's miss - ing from our al - ley, Ev - er since the day Sal - ly went a - way No

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Piano.

Where Ha-wai-an Isles, Bask in na-tures smiles,
How the wav-ing palms, Seem like out-stretched arms,

Where the tro-pic breeze, Croons to the sleepy seas,
Call-ing me to-day, Down Hon-o-lu-lu way,

Where I left Lu-an-a fair, I left my heart I de-clare,
Oh I just can't wait to go, Time seems to pass mighty slow,

There where skies are blue, With my lit-tle Hon-o-lu-lu Lu.
I'm blue all day through, For my lit-tle Hon-o-lu-lu Lu.

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Oh, I've got the blues for Hon-o-lu-lu Oh, I want to see my hon-ey.

Lou; She's coy, not a Hon-o-lu-lu Tom-boy, I'll nev-er

know joy, Till I meet her a-gain, In Hon-o-lu-lu. Oh, I want to go where palms are sway

ing, Oh, I hear the u-ku-le-les say, Come on back,

Come on back, Oh I've got the Hon-o-lu-lu blues. blues.

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THEATRICAL GOSSIP.

Theatre Seats for Chocolate—The Arthur Roberts Matinee—O.P. Club Dinner to Barry Jackson.

Admission by Chocolate.

With regard to the Shaftesbury Theatre's proposal to sell boxes of chocolates, instead of tickets, by way of admission to the house, an official told "The Era" yesterday that this departure is not an advertising "stunt," but a practical solution of the entertainment tax difficulty.

"Why should we have to pay £400 a week in entertainment tax when the cabarets get off scot free? After all, people go to cabaret shows primarily to be entertained, and because of that they don't mind paying big prices for food. I know of one cabaret in London where on a special gala night 800 people sat down to supper and the receipts amounted to over £1,200. And the cabarets, which obviously keep people away from the theatre, are not liable to the tax!

"The whole thing is anomalous, and there is plenty of evidence that our example will be followed by others."

Arthur Roberts Matinée.

A final reminder that the Arthur Roberts Jubilee Testimonial Matinée takes place on Friday at the Alhambra, where a remarkably attractive programme has been arranged. For the occasion Violet Loraine will temporarily come back from her retirement and join George Robey in their famous duet, "If You Were the Only Girl," from "The Bing Boys." Other artists taking part include Marie Tempest, Lilian Davies, Ethel Hook, George Graves, Leslie Henson, Tubby Edlin, Frank Tinney, Phyllis Monkman, Trix Sisters, and Jack Hylton and his Band. Arthur Roberts himself will revive some of his most famous numbers, and Lady de Frece (Vesta Tilley) will recite a foreword specially written by Adrian Ross.

The O.P. Club.

The O.P. Club are giving a dinner to Mr. Barry V. Jackson, at the Hotel Cecil, on Sunday, Nov. 30, at which Lord Dunsany will preside, in recognition of the great success Mr. Barry Jackson has rendered to the higher class of drama in this country through the instrumentality of the Birmingham Repertory Co., apart from his production of Rutland Boughton's "Immortal Hour," the recent production of Bernard Shaw's unique play, "Back to Methuselah," and Eden Philpott's "Farmer's Wife." All desiring to associate themselves with this tribute should communicate with the hon. secretary, the O.P. Club, Craven-street, Strand, W.C.

"Judas Iscariot."

The Scala Theatre has been secured for the production of Temple Thurston's drama, "Judas Iscariot," by the Repertory Players, on Nov. 23. The cast will include Campbell Gullan, Frank Vosper, Norah Robinson, Joyce Kennedy, and Louise Hampton. Tickets can be obtained from the secretary of the Repertory Players, 50, Whitcomb-street, W.C.2.

In Aid of Blind.

On Dec. 13, at the Guildhouse, Eccleston-square, Sir Johnson Forbes-Robertson will give a lecture on "An Actor's View of Shakespeare" in aid of Miss Ellen Terry's National Homes for Blind and Defective Children.

The Phœnix.

In addition to the names already announced, the cast of Ben Jonson's "Epicœne; or, The Silent Woman," which the Phœnix will produce next Sunday and Tuesday, the 16th and 18th, will include Mr. Cedric Hardwicke (Churdles Ash of "The Farmer's Wife"), Mr. George Zucco, Mr. Wallace Evennett, Mr. Raymond Massey, Mr. Henry C. Hewitt, Mr. J. Adrian Byrne, and Miss Ethel Lodge. The producer is Mr. Allan Wade. Particulars of membership of the Phœnix may be obtained from the secretary, Mr. W. Matthew Norgate, at 36, Southampton-street, Strand.

A Busy Man.

Mr. Fewlass Llewellyn, who is appearing at the Everyman and Ambassadors' Theatre, and is an instructor of the Ben Greet Academy, will be reciting at Christ Church, Westminster, at 1 o'clock to-morrow.

Frank Forbes-Robertson.

Mr. G. K. Chesterton was present at the matinée performance of "The Passing of the Third Floor Back" on Nov. 1, at the Regent Theatre, and was delighted with Mr. Frank Forbes-Robertson's rendering of his uncle's part of "The Stranger."

Newcastle Repertory Theatre.

The Newcastle Repertory Theatre Company opened the second week of its season on Monday, with J. E. Harold Terry's "General Post." On Thursday, Lechmere Worrall's "Ann" will be presented. The selection of "General Post" for Armistice week is certainly fitting, as the play reviews some of the social changes brought about by the war.

Mr. Robert McDonald has joined the board of the Theatres Mutual Insurance Co., Ltd. The other directors are Mr. John Hart, Mr. Milton Bode, Mr. Fred W. Warden, Mr. F. W. Wyndham, and Mr. S. A. Bennett, general manager of the Eagle, Star and British Dominions Insurance Co. Thus the insurance interests of both theatre proprietors and touring managers are in safe hands.

"The Farmer's Wife."

Mr. Eden Phillpotts' successful Devonshire comedy (which soon reaches its 300th performance) is to be commemorated in "The Curtain" for December, the author having written an original poem round that curious character Churdles Ash, so delightfully played by Mr. Cedric Hardwicke. This and other features should make our bright little contemporary's Christmas number a welcome one.

"Guilty Souls."

The theatre of the Royal Academy of Dramatic Art, Malet-street, will see the Three Hundred Club's production on Sunday, Nov. 16, of Robert Nichols' "Guilty Souls." Muriel Pratt, Dorothy Holmes-Gore, Ernest Milton and Claude Rains will have the chief parts.

"Katinka" at Stratford.

Messrs. Macdonald and Young present "Katinka" at the Borough Theatre, Stratford, this week. Miss Marion Bowers, in the title rôle, scores a distinct success. This successful musical play is admirably presented, the mounting being an artistic success. Mr. Manuel Jones as Ivan Dimitri, Katinka's sweetheart, also does excellently.

The Elephant Theatre.

The Elephant Theatre is doing well with its "once-nightly" policy. This week Messrs. Barnard and N. Carter Slaughter are presenting "The Yellow Ticket," with N. Carter Slaughter in the leading male rôle. Miss Grace Sweeting is very good in the arduous part of the wronged heroine.

"Puppets" at Croydon.

Mr. Robert Hale is at the Grand Theatre, Croydon, this week, in the very bright revue "Puppets," supported by Miss Nora Delany. The opening performance on Monday evening was a great success, a large audience testifying their approval of the humour and melodies by hearty applause.

"The Eternal Spring" at Brixton.

Mr. Dennis Eadie is appearing at the Brixton Theatre in the delightful comedy "The Eternal Spring," his clever impersonation of Gretton being much enjoyed. Miss Jane Welsh is charming as Mary, the heroine, and other parts are exceedingly well played by H. C. Stoker, Leslie Perrins, Aubrey Mallalieu, Helen Green, and Jill Edmond-Moore. A humorous playlet "Some Showers," by Pett Ridge, in which Henry Downes and Betty Lynn appeared, preceded.

"The Lie" at Wimbledon.

Miss Sybil Thorndike is playing a personal visit at the Wimbledon Theatre this week in Henry Arthur Jones's play, "The Lie." A crowded and enthusiastic audience was thrilled by her wonderful acting as the unselfish, loving sister Elinor. Finally Miss Thorndike had to say a few brief words of thanks. The company in support was excellent. Miss Ethel O'Shea, in the part of the lying sister Lucy, played admirably. That experienced actor, Mr. O. B. Clarence, caused merriment by his droll impersonation of Sir Robert Shale, Bart., and very droll was Mr. Lewis T. Casson, as the old butler, Hamp. Mr. Laurence Anderson acted with restraint as Gerald Foster, and Mr. Robert Horton was deserving of much praise as Noll Dibdin.

Armistice Concert.

The annual "Armistice" Concert was given at Kitchener House on Friday, and was greatly appreciated by a large audience of the members, including also a detachment of disabled or convalescent officers from hospital. Mr. Frank Cochrane and Mr. Norman Long, who have generously assisted on former occasions and are established favourites at Kitchener House, again gave their valuable services, and the following also appeared with great success: Mabel Rushton, Nancy Dyson, Lilian Ottman, Peggy Robb Smith, Doris Hibbert, Geoffrey Hazell, Hastings Canler, Glyn Jones, M. Lachhead and Basil Hitchin.

In proposing a vote of thanks to Lady Barker and then to the artists, Major Challen drew attention to the fact that the concert was organised by Miss Vera Leslie in memory of her husband, Henry Doughty, "a fine soldier and artist," former member of Kitchener House, and organiser of its entertainments, up to a few days before his death, Nov. 27, 1922. Henry Doughty's dramatic work, both as actor and actor-manager, in partnership with his wife in the Doughty-Leslie Company, was well known before the war. After nearly five years' service at the Front he shared the fate of many who gave all, not counting the cost, and were forgotten.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Betty Eley—Wednesday, Nov. 12.
May Henderson, Thursday, Nov. 13.
Alfred Paumier, Friday, Nov. 14.
R. S. Hitchins, Friday, Nov. 14.
Charles Cruikshanks, Sat., Nov. 15.
C. Mart, Saturday, Nov. 15.
George Parrott, Sunday, Nov. 16.
Herbert Waring, Monday, Nov. 17.
Arthur Prince, Monday, Nov. 17.
Margaret Swallow, Tuesday, Nov. 18.
Winifred Barnes, Tuesday, Nov. 18.
Charles Cherry, Wednesday, Nov. 19.
Johnny Danvers, Wed., Nov. 19.

"THE FIRST KISS."

At the New Oxford.

Musical Play in Two Acts from the Spanish of Paso Y Abati. Music by Pablo Luna, Book and Lyrics by Boyle Lawrence. Produced at the New Oxford Theatre, Monday, Nov. 10.

Mussulman	Roy Deveraux
The Caliph	Clifton Alderson
Prince Nurriden	Gregory Stroud
Mustafa	Roy Emerton
Ralfo	V. Barrett-Lennard
Carar	Henry Osborne
Yasmin	Ursula Moreton
Almond Eye	Betty Bolton
Maranda	Carlita Ackroyd
Fateema	Aimee Bebb
The Veiled One	Lolita Hamilton
Ali Mon	Denier Warren
Ben Ib-ben	Courtice Pounds
Pranza	Gertrude McCoy
Mariposa	Desiree Ellinger
Zu-far	Percy Parsons
Itt	Dimitri Vetter
Lola, Lula	Dolores Sisters

An uproarious reception was given to Mr. William J. Wilson's production of a new Spanish musical play, "The First Kiss," presented by Mr. Charles Gulliver at the New Oxford Theatre on Monday night. If the delicate question arose as to whether the "production" or the cast, the music or the "book," contributed most to the success, one would be inclined to place first the players, then the production, then the music, and lastly the book.

The scene of the play—Seville under the Moors—gives ground for picturesque settings and dresses. The colouring is gorgeous. In their floating veils and wide paniers the chorus look like a cloud of brilliant butterflies.

There is not much of a plot, and what there is, is helped out by incidents, some relevant, others not. One of these is a raid by pirates on a harem, which gives occasion for voluptuous dances. The dancing throughout is a strong point. We found ourselves in the harem because Mariposa, the heroine, is kept there by the head pirate, who had stolen her in Tunis seventeen years before. Then, a baby, Mariposa had been betrothed to the Caliph's son. He comes to Seville as Viceroy just as the girl is being sold in the slave-market and buys her, of course not knowing who she is. She is equally in the dark, for the Prince is disguised as a pilgrim. Naturally it is a case of love at first sight on both sides, but Mariposa has to prove by a heroic renunciation that she loves Nurriden for himself alone before the inevitable happy end heaves in sight.

For a moment in the overture we were led to hope that pleasant reminders of Bizet were in store, but that failed. Later Puccini was the favoured model—or one of the favoured models. Pablo Luna has not aimed at originality in his music, but at effect, and this he achieves in some well-built ensembles, in the waltz, and, notably, in the delicately scored dances in the second act.

In the absence of overshadowing merit elsewhere there was room for personal successes. The most outstanding were made by Miss Desiree Ellinger, the Mariposa, and Miss Aimee Bebb, as Fateema, a sort of dragon-duenna of slave girls, who is more furiously "wooed" than even her charges. Miss Ellinger sings as well as ever she did when she sang as the other Butterfly (Mariposa means Butterfly) with the Beecham Opera Company, looks not a day more than seventeen, and acts with much charm. We had a good deal of Miss Bebb, but could not have too much, for she, with Mr. Courtice Pounds and Mr. Denver Warren, was the life and soul of the comic scenes. People were saying that she is another Maisie Gay, and perhaps in cleverness she is, but she has an extraordinarily quaint individuality of her own. We wished Mr. Pounds had had more to sing and to do, but to what there was, in his part of an amatory doctor, he brought his usual distinction; and Mr. Warren also made the most of the humour that fell to him as an unblushingly perverted Chief Magistrate. Mr. Gregory Stroud sang admirably and gave character to the lover by his manly earnestness, and Mr. Percy Parsons is thrilling at his piratical moments as the ferocious Zufar both in his acting and his singing. In the sort of Haroun Alraschid part of the Caliph Mr. Clifton Alderson only had to deliver impressive words of wisdom and bear himself with dignity—an easy task for him. Mr. Roy Emerton is picturesque as a villainous slave-seller, and in the smaller parts Messrs. Dmitri Vetter, V. Barrett-Lennard, Roy Deveraux, and Henry Osborne, and Misses Lolita Hamilton, Gertrude McCoy, Betty Bolton, and Ursula Moreton do well. The best of the dancing is done by Miss Carlita Ackroyd, who is very clever indeed, with the Dolores Sisters tieing for second place. The chorus have good voices, and the orchestra, under Mr. Henry Gibson, play well.

(*Continued from col.* 4.)

bara Gott succeeded well as the Queen-Mother, and Mr. Stanley Drewitt played the part of Hubert with sympathetic feeling. Mr. Austin Trevor made a clear-cut and decisive figure of the King of France, and there were good performances from, among others, Mr. Tom Heslewood, Mr. Charles Carson, Miss Joan Hopegood, and Mr. Arnold Pilbeam.

Mr. Stanley Drewitt's production was full of colour and well composed in movement; some of the lighting effects were excellent.

The Fellowship's next production is on Dec. 14, when "The Merry Wives of Windsor" will be played.

"THE LOOKING GLASS."

At the Vaudeville.

Mr. Albert de Courville's experienced hand has been at work on "The Looking Glass," which is presented by Mr. Charles Gulliver at the Vaudeville, and when revisiting the revue last week we found everything going with a fine swing. A general tightening up, an excision here and an additional scene there, have made a world of difference, and there is no reason why the show should not settle down as another de Courville success.

There are several new sketches. Two of them—"The Late Riser" and "A Tragic Moment"—are so short that they are little more than jokes, very amusing and well-acted jokes, it may be added. "Men Pay" is founded upon a bright idea, which is cleverly developed, and is very effectively played by Mr. Mark Lester, Mr. Harry Hilliard, and Miss Clarice Hardwicke. "Staunch Conservatives," however, is the best of the new items, mainly because it is so well acted. Brown, a well observed and highly amusing character, in the person of Mr. Mark Lester Jones, a pugnacious individual, excellently handled by Mr. Eric Woodburn, and Smith, well played by Mr. Jack Swinburne, are Conservatives all, and in their enthusiasm for the party they solemnly stand each other drinks before going off to the polling station. After toasting their own leaders they even consent to drink with a Liberal and a Socialist! This hilarious affair obviously ought to have ended on the discovery by the staunch Conservatives that they were too late to vote. But as it stands it is funny enough.

Mr. Harry Welsh has now joined the cast. Mr. Welsh is at his best in "Find the Lemon," in which he and Mr. Seymour Beard out-twist the twister in the person of Mr. Eric Woodburn. There is also a bright, quick-fire back-chat scene for Mr. Welsh and Miss Clarice Hardwick in the interlude, "Her Late Husband."

Miss Edith Kelly Gould happily remains. This delightful actress is an ideal revue artist, for she has beauty and a most vivacious personality. Another good-looking member of the company is Miss Enid Stamp Taylor, who has several bright numbers, noticeably "My Looking Glass" and the "Home, Sweet Home Blues"—to her credit. Miss Mabel Green scores in a couple of songs and acts exceedingly well in the sketch "Suspicion." Miss Connie Ediss has, wisely, been given more to do, and there continues to be excellent support from Stanley and Birnes, those wonderful simultaneous dancers; Mr. Kelland Espinosa, another clever dancer; Mr. Seymour Beard, Mr. Harry Hilliard and Mr. Eric Woodburn.

Contributing greatly to the success of the revue is Mark Lester, who appears in seven or eight different parts, and is excellent in all of them. The slight little interlude, "Packing Up," is sustained in its amusement by him and Miss Clarice Hardwicke, and Mr. Lester continues to make one of the hits of the evening with the song, "Spain's All the Better for That."

With Mr. Frederick Chappelle's tuneful music and the valuable help from the augmented and charmingly dressed chorus, "The Looking Glass" is now one of the most entertaining shows in London.

THE FELLOWSHIP OF PLAYERS.

"King John" Revived.

That excellent organisation The Fellowship of Players, keeping steadily to their purpose of producing nothing but Shakespeare, have another interesting performance to their credit. "King John" is rarely seen, although we remember all too vividly Mr. Ben Greet's production at the Old Vic. during the war, when the gruesome scene between Hubert and Arthur was accompanied by the sound of enemy bombs dropping just outside the theatre. It is a grim recollection that is relieved by the thought of the high courage of the actors, who continued playing without a break.

In Sunday night's presentation at the Strand Theatre we were fortunately able to concentrate our attention on the play. It is a somewhat pedestrian chronicle, unrelieved by very much in the way of depth of characterisation, and the incidents of "The Life and Death of King John" lack any great psychological interest. It may have been due to Mr. Norman V. Norman's fine acting, but we were left with the impression that Faulconbridge, the bastard son of Richard Cœur de Lion, was the best part in the play. This bluff, full-blooded, rather stupid soldier, who, with his blunt remarks, is an ironic chorus in the history, was of far greater interest than the weak-minded King. Mr. Norman's interpretation was thoroughly fresh and whole-hearted.

Mr. Ernest Milton's performance as the King was very highly coloured and a trifle too mannered in speech and gesture. The actor had one magnificent scene, however, the one with Hubert and the boy Arthur, into which he put some superb playing. It was one of the most subtle and telling things in the production.

Miss Esme Beringer was very impressive in the effective and favourite part of Constance; it was a traditional reading, but it was firm and moving in diction and movement. Miss Bar-

(*Continued at foot of col.* 3.)

"HUSBAND LOVE."

At the Grand, Putney Bridge.

Play, in Three Acts, Adapted from the Novel by Guy Newall, Presented at the Grand Theatre, Putney Bridge, on Monday, November 10, 1924.

Jim Valentine	Guy Newall
Sandy	David Hawthorne
Professor Budd	A. Bromley-Davenport
Bob Skitson	John Alexander
Paula Valentine	Ivy Duke
Tony	Leslie Sparkes
Maria Guiseppe	Fred Raynham
Battista	Signor Lorenzini
Jellis	Cecil Morton York
Paula's Mother	Mary Rorke
Maid	Helen Saintsbury
English Man	Basil Cunard
English Woman	Rosamonde Down

We have not read Mr. Guy Newall's novel, "Husband Love," upon which this play (first produced at Folkestone on November 3) is founded, but it is easy to imagine that so elusive an idea, which calls for the touch of a Barrie, was better treated in the form of a story. Anyhow, the author has not been successful in getting his charming and fantastic notion on to the stage. It is a thousand pities, for he has tried to express something very beautiful.

Mr. Newall has stepped in where angels fear to tread, for, by means of a curious piece of symbolism, he attempts to dramatise the love of a husband for a wife, a wife for her husband. We believe it is a common—and delightful—habit of happily married people to express their affection by inconsequent little sayings — "baby talk" hardly covers what is meant—and in course of time a quite commonplace word, sometimes only a prefix or a suffix, becomes the bond of their love. It can heal a tiff, and patch up a quarrel. So with Jim Valentine and his pretty wife, Paula. They created "Rubberface," the invisible figment of their married happiness, the creature of their joint imagination to typify their love. Neither was ever lonely or unhappy when the other was away because "Rubberface" was always there. In five years he has become so real that they can describe what he is like, a tiny little dwarf with a hunchback.

The difficulties of conveying this sort of thing and the subsequent materialisation of their fairy on the stage can be imagined. It is in Italy that they meet him in the flesh in the person of a curious little antique dealer, a queer dwarf named Battista; he is the "Rubberface" of their imagination, and, touched by his pathetic little appeal, Jim Valentine decides to take him back to England. Their dream realised has the effect of driving them apart, and Paula listens for the first time to her persistent young man follower, and Jim appears to forget his wife and pay too much attention to Battista. The author has not made it very clear why this should happen. Is he trying to say that mortals cannot stand the strain of the realisation of their dreams?: in other words (as Browning puts it) that "A man's aim should exceed his grasp"?

Of course, this pretty fancy ends on the note of happiness. Battista—poor, bewildered dwarf—is sent back to Italy, and "Rubberface" steps into the breach, and we leave them in each other's arms.

There are nine scenes in the play, and many of them are unnecessary; there is a great deal of discursive talk that has nothing to do with the theme, and, for the most part, a delightful idea has been frittered away. It needed a master-hand to fashion this subject.

The play is finely presented, and Mr. Aubrey Hammond's beautiful scenery and Mr. Julian Herbage's expressive music help in the general effect. Mr. Guy Newall, who produced the play, acted the husband with an easy grace; he has a good voice and a charm of manner that makes him as effective on the stage as he is on the screen. Miss Ivy Duke, the delightfully pretty actress, was good as the wife. The dwarf Battista was exceedingly well played by a diminutive Italian actor, Signor Lorenzini, who speaks no English and yet managed to convey very poignantly the emotions of the dismissal scene, one of the most telling things in the play. A capital character sketch of an amusing old professor came from Mr. A. Bromley-Davenport, and Mr. David Hawthorne did well as a sympathetic friend. Other parts were cleverly handled by Mr. Fred Raynham, Miss Mary Rorke, and Mr. John Alexander.

"SINNERS."

At the Fortune.

Play, by Laurence Cowen, Presented by Ida Molesworth and Templer Powell, at the Fortune Theatre, on Saturday afternoon, Nov. 8, 1924.

Ellen Foster	Cherry Hardy
Martin Cornelius	William Lorrimer
George Foster	Stephen T. Ewart
Maggie	Blanche Romney
Joan Prudhoe	Mary Buckingham
Dr. Louis Kovalovitch	H. A. Saintsbury
Rev. Aaron Watson	Ivan Berlyn
Harriet Cornelius	Molly Veness
Colonel Stephenson	Harold Meade
John Prudhoe	George Cooke
Mrs. Prudhoe	Madge Flynn

On Saturday last two long postponed events were realised simultaneously, the opening of the new Fortune Theatre, off Drury-lane, and the production of Mr. Laurence Cowen's play "Sinners."

Some months ago we described the new theatre (which is built upon one of the smallest sites in London), with its handsome, nay, sumptuous, fittings and its delightful decorations. The colour scheme is soft and pleasant, and the concealed lighting in the auditorium, giving the effect of daylight, adds to the general restfulness and ease of the theatre. Mr. Laurence Cowen, the proprietor and licensee, must be congratulated upon the success of his undertaking.

We wish we could be as enthusiastic about his play, but the Fortune, with its feeling of intimacy, is hardly the place for this rather turgid melodrama. It is quite evident that the author intends us to take the play seriously, but the proper home for "Sinners," if it were rid of the frequent generalisations and its pretentious talk and generally broadened, is a popular drama house. There the very complete Welsh villian, Martin Cornelius, would be satisfactorily hissed as he deserved, and his timely murder would be greeted with cheers and not with amused indifference.

The scene is laid in Northumberland, where Cornelius has settled down as a farmer in order to be near Ellen Foster, the sister of Harriet, the woman he has married. He seduced Ellen when she was a young girl at college, and now holds her in thrall, and even blackmails her for money, under the threat that he will let her husband know of her shame. His wife he illtreats vilely, and eventually she leaves him and comes to the Fosters for protection.

The husband, George Foster, has just returned on leave from the front, happy in his love for Ellen and his children, and finds his wife tormented by her hidden trouble. Of course, she should have told him and so saved the terrible strain of the last act when the thwarted Cornelius lets him know the truth. There are many tearings at the heart strings before the final reconciliation, and Foster is saved the trouble of killing the villain by his friend, Dr. Louis Kovalovitch—a Serbian anarchist (who has escaped from Siberia via Japan and Bergen apparently) taking matters in his own hands. He strangles Cornelius and leaves his friend to explain the affair to the police. Not an easy matter, we should anticipate.

The cast struggled valiantly with this material, and Miss Cherry Hardy took the part of the wife very seriously and acted with a good deal of genuine emotional power. Mr. H. A. Saintsbury played the Serbian anarchist with grace and delightful ease, and almost made this strange intruder convincing. Mr. Stephen T. Ewart gave a naturalistic idea of the decent-minded husband, and Mr. William Lorrimer revelled in the part of the villain. Other characters were well played by Mr. Ivan Berlyn, who gave a neat little study of a clergyman; Miss Molly Veness, as the ill-treated wife; Miss Mary Buckingham, Mr. George Cooke, and Mr. Harold Meade.

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FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Sir John Martin Harvey and his company appear in Sir Charles Wyndham's version of "David Garrick." As David the popular actor gives a polished performance, full of those fine touches which make the character live. The rôle of Ada Ingot is taken by Miss Nina de Silva, and that of her father by Mr. Fred Grove—quite a ripe study. The Squire Chivey of Mr. Gordon McLeod was a capital portrayal, and the Smith parts were ably taken by Mr. Alfred Ibberson and Miss Marie Linden, while Miss Mary Gray appeared as an adequate Araminta. Messrs. Harold Carton and Eugene Wellesley took the rôles of Brown and Jones.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—A big house assembled to see Mr. Dennis Neilson-Terry and Miss Mary Glynne in "The Honourable Mr. Tawnish." Mr. Neilson-Terry made a gallant Viscount (alias Mr. Tawnish), and had an undoubted flair for the part. The acting of Miss Glynne as the charming daughter of Sir John Chester was a sheer delight, too. Mr. Clifford Marquand was an amusingly querulous Sir John, quite of the old-fashioned type. The two uncles were ably and quietly—rightly so, too—played by Mr. John R. Turnbull and Mr. Henry Carlisle; the Sir Harry Raikes of Mr. Reginald Jarman was a thoroughgoing bully; and the Sir George of Mr Reginald Tippett was given in the requisite high key. A thoroughly enjoyable play.

REPERTORY THEATRE. — P., Mr. Barry Jackson; B. M., Mr. Bache Matthews.—A new play by Miss Cicely Hamilton, "The Human Factor," described as a comedy, occupies the stage here this week. It deals with two countries at war, each possessing a scientist fortunate or otherwise in discovering a "negative ray." This ray compels the combatants to resort to primitive weapons, for it puts all mechanical objects out of action. Thus a walk-over victory is vainly imagined. The dialogue is humorous up till the last act, when the moral becomes obvious. Mr. Edgar Norfolk was a capable war minister. Mr. Geo. Howe a typical inventor, and Mr. Frank Moore essayed the Premier with success. The comedy touches of Mr. Lloyd Pearson were acceptably done, and the Bishop was made interesting by Mr. Trout Jones.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—Produced by Mr. Randolph Sutton, the new musical mix-up, "Spare Parts" (the authorship of which is shared by Messrs. Eric Blore and Frank Leigh, with music by Mr. Leslie R. Gordon), is a medley of fun and song and dance. Both Randolph Sutton and Frank Leigh have prominent rôles, with two attractive ladies, Dorothy Brett and Belle Harrison, ably co-operating with them. The Natley Sisters also give a capital account of themselves, while Teddie Holton and Billy Skyrme also do well. Among the minor parts, Rita Astor, Ernie Rumball, Stan Powell, and Leslie Philips deserve notice.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—In conjunction with Ray Productions, Ruby Kimberley and Jack Tully present the revue, "British Made," with Jack Herbert starring as chief comedian. Fred Gwyn, the facial comedian, and Rex Rashby contribute largely to the entertainment, with Myrtle Grove and Eva Macdonald as the principals among the other sex. The Syncopated Orchestra and the Five British Maids add to the variety of the show, in which Harry Bloom and Madge Waller assist.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jnr.; Mus. D., Mr. Gilbert Smith.—Frank Lester's "Hollywood Follies" introduces us to the development of motion pictures with all kinds of ludicrous incidents, which absolutely force laughter. Harry and Burton Lester in new guises give a taste of their instrumental accomplishments, their sense of comedy, and dancing prowess. Gladys Neville sings becomingly in youthful style, and Phil Peters gets plenty of amusement across the footlights. Dan Polo ably supports him. The Georgia Jubilee Singers render slave ditties, and, in addition to another troupe, there are the Cowboy Syncopators, together with Vic Hogan, Edna Oram, and the Pyke Sisters—a very clever pair.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Ella Shields, after a long interval, returns with some new songs, and at once slugs herself into favour. Her piquancy and expression in an admirable selection were highly diverting; an Irish ditty took the house. Fred Barnes received a warm welcome; this is his native city. He has matured, and performs with easy artistry. Sammy Shields is immensely funny in his football patter: a really likeable and entertaining fellow. Burr and Hope continue to extract more fun out of their balcony lovers' scene. Then there is Wallie Pearce, the versatile Scot, who dances and does other things; the original Monzos in acrobatic novelties, and the Three Kerreys as remarkable contortionists.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Carl Rosa Opera Co. continue their successful season with record houses.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping an excellent variety bill this week, Alfredo and his Band, supported by Mlle. Terpsichore, receive much applause. Other interesting items include Frank Benson, comedian; Romano Bros., in classical poses; Sam Linfield and Co., in "Boot Villa"; Con Ingham and Co., in "The Mug"; Evelyn Dove, in Negro spirituals; Kathleen Lafia, a talented vocalist; Frank and Vesta, dancers; and Ivy Hargreaves.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—The Abbey Company presents Brinsley Macnamara's comedy "The Glorious Uncertainty."

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The revue "The Gay City" is presented here in eight lively scenes, and with good comedy and tuneful music from start to finish. The cast of principals features Tom Drew, an excellent comedian, and he is well supported by Huntley Gordon, Daisy Lornette, Doris Vincent, Milena Calverley, Charles Macdonald, Eddy Bayes, Alyce Barnett, and Sybil Short. A special feature of the production is the clever dancing of the Montmartre Girls and the music of the Jazzmaniacs Syncopated Orchestra.

GLASGOW.

KING'S, LTD.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh McFarlane.—"It Pays to Advertise" is here. As Rodney Martin Mr. Cyril Smith does excellently, and the remainder of the company all contribute to the success.

PRINCESS'S.—M., Mr. Hugh Murdoch; Mus. D., Mr. Robt. McLeod.—One of the most popular events of the year here is the visit of Chalmers Mackey and company for an Irish season. "The Wearin' o' the Green" opened on Monday to an enthusiastic house.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—The Swanee Minstrels occupy the leading place on the Pavilion bill this week. In a programme of mirth and melody Dave Davis, Norman Savage, and Ted MacAdam keep the audience in merry mood. The accomplished soprano Miss Marie Ambrose is the possessor of a beautiful voice, which she uses with great effect. Mr. A. D. Robbins and company present an original cycle act, and the cleverness of all performers met with well-deserved appreciation. The singing of Martin MacDuff, tenor, and the violin playing of Ivy Jermyn also pleased, and Clara Coverdale's Nine Dainty Dots maintained the high standard of the entertainment.

METROPOLE.—M., Mr. John Walker; A. M., Mr. Walker. — The attraction here this week is the all-Scottish revue, "Deoch-an-Doria," presented by Harry Lees, with a cast of favourite Scottish players, which include Ellis Drake, Jack Lyndon, Joe Neville, Jimmy Robbins, Jack Fraser, Geo. Melbah, Minnie Thompson, Cathie Kean, Edith May, Amy Mitchell, and the Eldorado Girls.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Work; M. D., Mr. Henry Farmer.—Harry Tate is here in "Fishing," which had an enthusiastic reception on Monday. Messrs. Stanley Kirkby and Harry Hudson make good in "Humour and Harmony"; while Terry and Yorke excel in some dancing bits. Also here are Jack Boot, assisted by Gaby Bolony and Co., in a novel comedy, which proves most successful; Nixon Grey, a very popular comedian; the Adams Duo, trick comedy cyclists; and Rue Lambert, the funny sailor, assisted by Doreen, in some sensational naval pastimes.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; Mus. D., Mr. Arthur E. Godfrey.—Mr. and Mrs. Graham Moffat and their company of Scottish players commenced the second week of the engagement on Monday, when delightful performances were given of "A Scrape o' the Pen" and "The Concealed Bed." The talented principals received every support from a strong company, which includes Miss Winifred Moffat, Mr. A. T. Gillette, Miss Jean Douglas Wilson, and Mr. Tommie Loudon.

OLYMPIA, LTD. — M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—Films and variety rule here on Monday, Tuesday, and Wednesday, "The Great Alone" is the attraction, with "Tea With a Kick" in the latter part of the week. All the week "Plastigrams" are featured, and Cable and Carr and Sandy Rowan supply amusing varieties.

THEATRE ROYAL.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton. — The British National Opera Co. opened their fourth season in Glasgow on Monday with a spirited rendering of "Carmen." During the present season their new productions, "Alkestis," "The Eve of St. John," and "Hugh the Drover," will be given.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—A capable company is here this week, presenting "Madame Pompadour," which on Monday evening was received with great satisfaction by a large audience. Miss Edith Cecil in the title-rôle acted vivaciously, and sang to everybody's delight; Walter Passmore handled the part of Calicot in particularly droll style, and earned much favour; Tom A. Shale successfully impersonated the chief of police; Maisie Bell deserved praise for her well-finished Mariette; Wilfred Temple sang effectively as René; and other worthy supporters were Noel Dainton (Louis), Strafford Moss, and Peg Desmond. The work was splendidly mounted and dressed.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Mr. W. W. Kelly continues his policy of booking good things for his clients, who are not slow to appreciate such enterprise. This week we are having Miss Eva Moore with "Mary, Mary, Quite Contrary," St. John Ervine's clever light comedy, which, on Monday evening, was richly enjoyed by a large audience. It was a real treat to watch Miss Moore as the sprightly, teasing Mary Westlake, a rôle which suited her admirably. The noted actress received valuable assistance from Frank Bertram (Mr. Hobbs), Tom Shelford (Sir Henry), Lucie Evelyn (very amusing as Miss Mimms), Margaret Emden (Mrs. Considine), Edward Petley (Canon Considine), Juliet Mansel (Sheila), James Raglan (Geoffrey), and George Child (Mr. Beeby). The play was produced by Mr. Milton Rosmer.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; L. & M., Miss Carpenter.—Shaw's "Misalliance" has been put into the bill, and the talented repertory company are doing their best with it. Among the principals are Herbert Lomas (John Tarleton), Hannan Clark (Julius Barker), James Harcourt (Lord Summerhays), Constance Pellissier (Lina), Ethel Irving (Mrs. Tarleton), and Una Dysart (Hypatia).

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson. — Foremost here this week is Jack Hylton's Band, including Ennis Parkes and Tim O'Connor, whose turn is much appreciated. Foy and Fey are an excellent comedy duo, whose skit, "The Laughing Man," caused endless merriment. Whit Cunliffe and Daisy Dormer maintain their popularity; Kioto is a remarkable pedestal equilibrist; and others who appear include Harry Gunn, with comedy cameos, and Iris and Phyllis, juvenile artists.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore. — "Brighter London" returns to the place where it started its career. On Monday evening the reception accorded to it was as warm as ever, and all seemed to enjoy the excellent show. The principals included Jack Edge, Evelyn Drew, Elsie Prince, Leslie Sarony, Ruth French, and Hal Bryan, who were supported by John Carrodus, Billy Melbourne, Frederick Lake, George Hunter, Violet Kersey, Bogie Lambert, and Albert Hay.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Billy Doust is presenting a second edition of "Cabaret Nights," among the principal artists being Bunny Doyle, Billy Doust, Arthur Jeffreys, Eric Le Fre, James Page, Claude Talbot, Rene Le Fre, and Mamie Worth.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—An amusing burlesque, "House Full," is here with Ernie Lotinga's company, which comprises Arthur White, Darroll Richards, Gertrude Kay, George Fairburst, Arthur Clifton, Bert Randall, Alfred Bissell, Tom Victor, Ronald Wilson, Doris Naylor, Norma Hills, Marie José, Cil Jay, Marie Seeley, and Mabs Oliver.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers. — Mrs. Brandon-Thomas's company are playing here in the evergreen laughter-raiser "Charley's Aunt," which is drawing its usual good audiences. Mr. Richard Cooper makes an excellent Lord Babberley, and is brightly supported by Messrs. Peter Flanders and Malcolm Neville as Jack Chesney and Charles Wykeham; Mr. Arthur Bell is a good Col. Chesney; Mr. J. S. Durant makes amusing comedy out of his rôle of Spettigue; Mr. Walter Dolphin gives a quiet and convincing study of Brassett; and pleasing impersonations of Donna Lucia and the three girls are provided by Miss Hetta Bartlett and Misses Dorothy Barclay, Winifred Tozer, and Marjorie McEwen.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. R. Beaumont.—Harry Wall's war play "Havoc" is staged here this week under the direction of the Daniel Mayer company. There is no doubt about the grip and interest of this vital story, and it is followed with rapt attention, the company being well up to every phase of its unfolding. The outstanding parts are played by Miss Athalie Davis, Miss Marguerite Cellier, Miss Eva Albanesi, and Messrs. Patrick Susando, Harry Kerr, Graham Pockett and Ernest Haines, and the war atmosphere is convincingly maintained.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrrasford; Mus. D., Mr. R. Hardwick.—A burlesque war play, "Khaki," provides here a hilarious contrast to serious drama, and Ernie Lotinga, assuming a variety of parts, is the principal fun-maker. The nine scenes are all excellent amusement, and the company, which includes Kathleen Barbor, render adequate support.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callaghan. — The Columbia Productions have here a magnet show in Harry M. Vernon's "Me and My Gal," with Brandow and Brand, the American coloured comedians, featured in the cast, and big parts also in the hands of charming Beatrice Allen, Denbigh Berry, and Ken Warry. The staging meets all requirements, and good houses are attracted twice nightly.

OSBORNE THEATRE. — P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players have here this week an effective medium for their talents in their production of "The Black Sheep of the Family." This is their fortieth consecutive week of repertoire.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Hayes.—An old and tried laughter-maker is here in the shape of "Casey's Court," which never fails to attract delighted audiences. Will Murray, whose show it is, appears in his usual rôle of Mrs. Casey, and the juvenile talent which carries along the idea of the show is as good and quaint as ever.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Fred Collins's "All Scotch" comedy revue, "Guess the Title," is having a good time here, and making more friends on the local circuit. The talent exploited in this bright and novel show includes McGregor and Hood, and Kitty Evelyn.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The New Manchester Repertory Players, established here, are continuing their successful ventures in light comedy by a production this week of Harold Brighouse's popular Lancashire play, "Hobson's Choice," in which Mr. W. H. Dewhurst plays the part of Will Mossop.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—Messrs. Andre Charlot and Jack Hulbert present, for one week only, the revue "By the Way," a delightful show full of good comedy, catchy numbers, and neat and effective dances. A powerful cast features Jack Hulbert, Cicely Courtneidge, and Toots Pounds, ably supported by Harold French, Ralphs Roberts, Celia Glynn, Babs Evelyn May, Edna Bennet, April Harmon, Marie Arnold, Eddie Childs, and a fine Beauty Chorus.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—"Fags" is a smart revue with plenty of "go," and is presented by the Cranston-Heath Productions. Charles Jones, a capital comedian, heads a first-class company, which also includes Johnnie Walker and Mascot, Arthur Goddard, Ruby Duval, Neil Grennan, Harry Merrylees, Phyll Sydney, Pauline Trent, Peter Mayne, Edward Humphreys, Charles James, the Cigarette Girls, and the Brass Five.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine.—"Toni" is paying a return visit here. G. S. Melvin, in the part of the lively hero, is seen to much advantage; Miss Doris Bleach plays the Princess Stephanie; and much laughter is created by Miss May Marton as Camille.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter.—The dominant note in Frances Laidler's revue, "The Roundabout," is futurism. The scenery and dresses make the show one which has rarely been excelled. The clever people in the cast include Gwladys Stanley as leading lady, and Tom D. Newall, the character comedian.

HIPPODROME. — M. D.'s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—"Bluebeard's Eighth Wife," with its witty dialogue and amusing situations is being played here. Honor Byrne as Monna, the girl who sets out to become the most beloved wife of the modern Bluebeard, gives a polished performance, and Denis T. Hogan and Felix Irwin are conspicuous in Mr. Lione' Bute's company.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Bickson.—"Little Nellie Kelly" is presented here by Mr. Robert Courtneidge. It is a delightful production, with haunting melodies, clever dancing, beautiful dresses, and effective scenery. The title-rôle is undertaken by Miss Phyllis Harding in most charming manner, and her vocal items are well rendered. Mr. Reginald Purdell, as Jack Lloyd, the millionaire, gives a capital impersonation, and is well supported by Mr. Bryan Denzil and Mr. Bernard Clifton as his chums. Mr. Arthur Brander submits an interesting study of Jerry Conroy. Other parts are well played by Messrs. Hugh Reading, George McCloskie, Edwin Henderson, Misses Babs Farren, Eileen Leslie, and Madge Haines. Special dances are cleverly executed by the Sisters Helliwell, Miss Edith Weyman, and Dillon and Du-Marte.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. A. J. Robertson. — Frank Forbes-Robertson, supported by an excellent company, is presenting twice nightly "The Passing of the Third Floor Back," "David Garrick," "Sweet Lavender," and "Rosemary."

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—A good variety bill here includes De Biere, in his clever and baffling illusions; the Femina Quartette; Ernie Mayne, comedian; Madge Kennedy, comedienne; Edgar Curtis; Zenora, in clever equilibrist act; and Hengler Bros., silent comedians. A special feature of the programme is the pleasing orchestral selections, under the direction of Mr. Bernard A. Hannah, the popular conductor.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Messrs. Fred Duprez and Harry X. Kaufman present the two-act musical play, "Mr. Manhattan," in which Mr. Duprez as Mr. Manhattan, the millionaire, is responsible for much merriment. Excellent support is given by Harry Frankiss, Kenneth Maclaine, Tom Redmond, George Elliston, Billie Moran, Violet Gaynor, Prue Temple, and Berenice Melford. The daintily costumed beauty chorus put in some good work.

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JUNE NIGHT

(GIVE ME A JUNE NIGHT, THE MOONLIGHT AND YOU).

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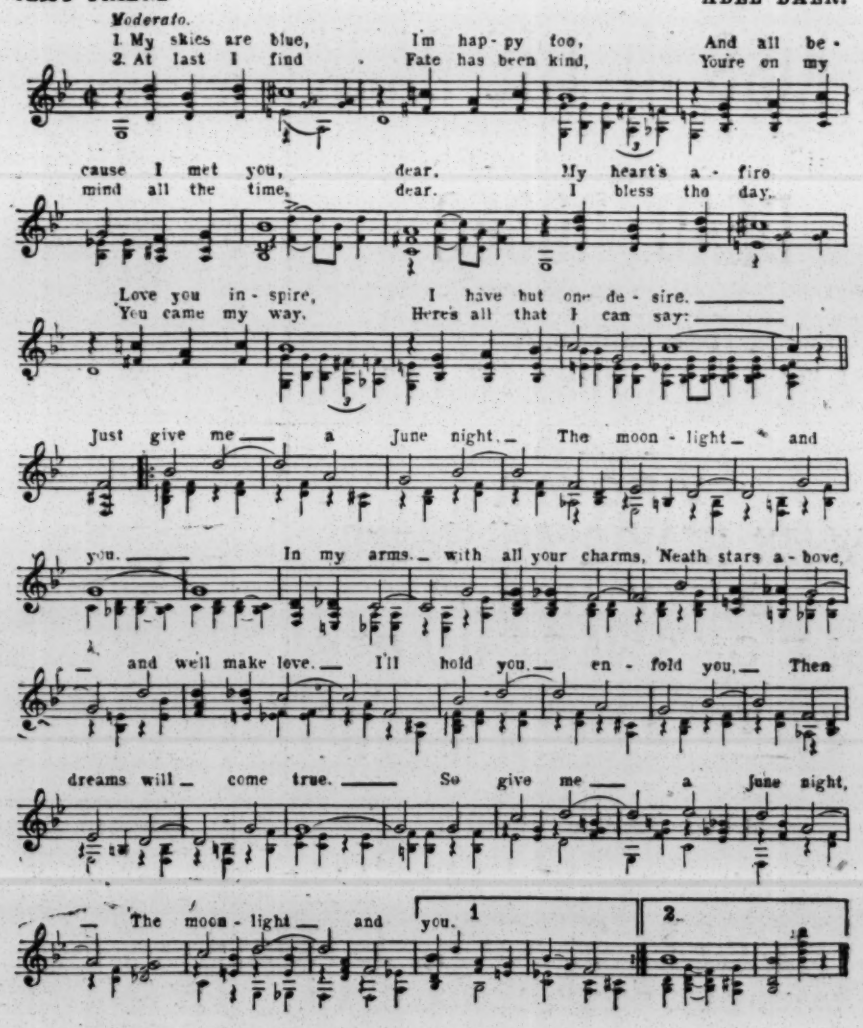
ARTISTE'S COPY

June Night.

(GIVE ME A JUNE NIGHT, THE MOONLIGHT AND YOU)

Words by CLIFF FRIEND

Music by ABEL BAER.

Moderato.
1. My skies are blue, I'm hap-py too, And all be-
2. At last I find Fate has been kind, Youre on my
cause I met you, dear. My heart's a-fire
mind all the time, dear. I bless the day.
Love you in-spire, I have but one de-sire.
You came my way. Here's all that I can say:
Just give me a June night. The moon-light and
you. In my arms with all your charms, 'Neath stars a-bove,
and well make love. I'll hold you en-fold you. Then
dreams will come true. So give me a June night,
The moon-light and you. 1 2.

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THE REALM OF MUSIC.

ROYAL ACADEMY OF MUSIC.

There was enjoyable playing and singing to be heard at the Royal Academy of Music Students' Chamber Concert in the Duke's Hall last week. The duet between Lakmé and Mallika, from Délibes' opera, was sung by Hélène Taylor and Vera Kneebone. Their voices blended well, and their finely shaded singing would have done credit to any opera house. Another singer, a contralto, Constance B. Hall, is likely to become something out of the common. Her rich voice gave much pleasure, and so did her effortless method of using it. Very commendable were the performances of a pianist, May Chipperfield, who played two Chopin studies in clear and conscientious style, and of a 'cellist, Peers Coltmore Jones, whose suave and firm bowing and refined tone found a suitable medium in a sonata by Eccles. Some student compositions were introduced, as is usual at these concerts. The variations and finale from a pianoforte sonata by the Macfarren scholar, Reginald King, were played by himself. The craftsmanship was skilful, and though reminders of composers of the past were not missing, the movements excited a desire to hear the rest of the work. Among much else there was good playing by Enid Bailey, Phyllis McDonald, Philip Burton, and Doris Vevers, in a Mozart quartet, and a polished performance of Handel's violin and piano sonata in D by Ivy Rainier and Harry Isaacs.

A NEW VIOLINIST.

Mr. Lidus K. Van Giltay, a violinist from the Cape, gave a recital—the first of two—at Wigmore Hall, at which he played for his chief work an Adagio and Fugue by Reger. His tone is bright and full of life, his sense of rhythm splendid, and his technique, generally speaking, is assured, though he gave us a few nervous moments in one of the pieces by Cyril Scott, which he played with the composer at the pianoforte. The most ordinary of these, relatively, was the Romance, though that had genuine charm. Prelude No. 1 was a brilliant essay in dance measure; and "Tallahassee" was full of a strange yearning. It was also the best of the three.

MISS MEGAN THOMAS.

At the Æolian Hall, on Saturday, Miss Megan Thomas, a Welsh soprano, gave a recital. Her singing charmed by its freshness and the beauty of her tone. She was at her best in bright and happy songs. With such she felt herself akin, and so could give natural and spontaneous expression to them. Edward Bairstow's "Come, Lovers, Follow Me," was so delightfully done that it was not surprising that the audience insisted on hearing it again. Vocally, her performances of weightier and graver things in her programme were satisfying, and if she did not plumb emotional depths in all of them she at least presented surface feeling in an attractive manner.

ROYAL COLLEGE OF MUSIC.

Soon the Royal College of Music will have to enlarge its Prince Consort Road Hall. There was hardly room enough for all who wanted to hear the choral class sing and the second orchestra play at their concert last Tuesday. A performance of Stanford's "Songs of the Fleet" was undertaken in a spirit of adventure, the five solos being distributed among as many baritones, and four conductors—the director, Sir Hugh P. Allen, and Messrs. Gideon Fagan, Harold Davidson, and Patrick Hadley—taking the baton in turn. All the singers did well; Mr. H. Leyland White and Mr. Keith Falkner better than well. The former sang "The Middle Watch," the latter the last song, "Farewell." Under Dr. Malcolm Sargent a performance of the adagio of Beethoven's Second Symphony was given, which showed that the orchestral playing at the College maintains its high level, attaining in the department of the strings a very praiseworthy standard indeed. One instrumental soloist appeared during the afternoon. This was Gwendo Paul, who played Tchaikovsky's Sonata in G in capable style.

LONDON SCHOOL OF SINGING.

The programme put forward at Steinway Hall by pupils of the London School of Singing was varied, and much of the right sort of material entered into it. Handel, Pergolesi, Caccini, and Haydn are excellent training ground. Several of the performers showed the failing common to youth: belief in their powers to run before having learnt how to walk with security; but among all the difficulties that beset the path of a teacher of singing there is none bigger than the difficulty of holding out against the impatience of pupils. Both Miss Gladys Lever and Miss Honoria Hale did more creditably in the light songs they sang than in the operatic arias. One of the most promising was Miss Marie Locke, whose voice is a soprano of the coloratura type, and she should be warned against dramatic songs which lead her to force her quality. What was notable and most commendable in all the performances was the clearness of the articulation, and in the work of the more advanced pupils it was made evident in other ways that the principles of good singing are well understood by their teachers.

VIOLONCELLO AND PIANO.

The first of three recitals given by Mme. Guilhermina Suggia and Mr. José Vianna da Motta took place at Wigmore Hall. We had some very fine playing in Brahms' Sonata in F, for piano and 'cello, for both artists are of equal rank as technicians. One doubts, however, after this experience, whether a personality as triumphantly forceful as Mme. Suggia's can ever be expected to combine successfully. Certainly her colleague seemed disposed to take second place and to allow her to dominate the situation. Even when he came to his own in Schumann's "Etudes Symphoniques" he was hardly able to re-assert himself, and his reading, though so well-judged and well balanced as to hold the interest from first to last, hardly had the vigour and the vitality to carry one away. For her chief solo Mme. Suggia chose Bach's unaccompanied Suite in G, and nothing could be more delightful than her fine tone or the perfect ease and finish of her playing.

TWO SINGERS.

Miss Joan Cross and Mr. Dunstan Hart's programme of fine songs at Wigmore Hall was well carried out with the help of Miss Eveline Davy (pianoforte) and a chamber orchestra consisting of the Inglis String Quartet, Mr. George Playford (flute), Mr. Carlowitz Ames (harp), and Mr. Harold Davidson (percussion), under the conductorship of Mr. Guy Warrack. Miss Cross, a soprano, sang old English and French songs, a Russian group, and some Hebridean Folk Songs. One was glad to have an opportunity of hearing Moussorgsky's curious and beautiful "Oriental Chant" with harp accompaniment, and Balakirev's "Song of the Gold-Fish." Byrd's lovely "Cradle Song" is, of course, always welcomed, and so is "Les Cloches de Nantes," especially when it is sung, as on this occasion, with a touch of inspiration arising from genuine enthusiasm. Mr. Hart, a baritone, gave us some of Korbay's arrangements of Hungarian Folk Songs, Schumann's "Cronos the Charioteer," in a new translation, very well done, by A. S. Moselle, and Bach's "Edifying Thoughts of a Smoker," out of his wife Anna's collection, among many other songs. The voice of each is better than the average. Mr. Hart's chief failing is his weak consonants, that of Miss Cross unsteadiness. But both are on the way to acquire a definite and very good style, and both, evidently, are moved by a force that should carry them far—love of singing for its own sake.

MR. JOHN PENNINGTON.

By special request of Commander Griffiths, R.N.R., Mr. Alfred Riess, of the National Entertainment Association, has been pleased to appoint Mr. John Pennington, of the "Pennington String Quartette," as musical director of the s.s. "Empress of France," which will be going on a five months' cruise around the world, commencing Jan. 1, 1925. The orchestra will consist of ten musicians, and Mr. Pennington has selected practically the whole ensemble from his professional friends to join him on this interesting cruise.

A LECTURE-CONCERT.

Miss Maria Levinskaya, the distinguished Russian Pianist, has begun a new series of lecture-concerts on the history of pianoforte music at 2, Leinster-gardens. Last Wednesday the subject was "The Old English Virginalists, French Clavecinists, and Bach. "Lecture" is really rather too formidable a term. Miss Levinskaya just chats away to her audience, easily, wittily often, interestingly always, and at the end of the hour or two her listeners discover that while they have been much entertained they have somehow learnt a good deal that they did not know before of music and the writers of music, their times and methods, of schools and tendencies, of national characteristics and differences. She herself played some of the illustrative examples by Byrd in her usual clear, illuminating way, others were played by a promising pupil, and much additional interest was lent to the concert by Miss Ita Cope's singing of songs by Purcell, Carey, Arne, and the little-known 18th century Henry Smart. No singer among the younger generation better understands these old songs or how to treat them. Miss Cope brings to them the healthy vigour that suits them best, and her bright and flexible voice and unaffected style make her singing a genuinely pleasant experience.

NEW SCALA THEATRE.

Amateurs' "Duchess of Dantzic."

The amateurs' house-warming at the New Scala Theatre once over, the Chiswick Operatic Society lost no time in settling down for a series of performances of Ivan Caryll's "The Duchess of Dantzic." It must be twenty years since Evie Greene made her great hit as Sans Gêne, but the opera seems older than that. The book has worn worse than the music. Whatever charges may be brought against light opera books to-day, at least they show a better sense of proportion. One gets the curious impression that Henry Hamilton must have looked at his Napoleon through the wrong end of the telescope and at all his other characters through a magnifying glass. However, with all its faults, the opera was a good choice for the C.O.S., since they possess in Miss Helen Grieg an excellent Sans Gêne and in Mr. Leonard B. Wright a Napoleon who looks the part and is a good character actor. Miss Grieg's was a capital performance. She sings well, plays with the right hearty spirit, and at the proper moment could show true feeling. As Lefébre, Mr. Chris. Carr was successful both as singer and actor, and Mr. F. D. L. Burge was quite a convincing aristocrat in the first act. Miss Rita Yates (with a pretty voice) made one of the hits of the evening in Rene's "Petit Caporal" song, and Mr. Herbert Ellory was as humorous as Papillon would let him be. Miss Ruby Jenkins and Miss Effie McMorran were among others who did well. A great point in the performance were the doings and the singing of the brisk and bustling chorus, and the orchestra, under Mr. W. H. Bullock, were equally up to their work. Again Mr. Frederick G. Lloyd was responsible for the production, which was correct and tasteful in every detail. The proceeds of the performances go to the aid of the Royal Northern Hospital.

(*Continued from col.* 5.)

petual youth in the making until I went to the American Woman's Club last week. Here Thamar's genii, in the shape of white overalled and white coiffed girls, were beating up white of eggs, mixing it with the fragrant and whitening juice of the lemon and other beautifiers from jars and bottles into that wonderful lotion which, like cream, takes out many of the ills to which the skin is heir. Large basins of luscious-looking creams—crème citron, crème rosée, and crème camphoree—looked almost good enough to eat, and perhaps they were, for, judged by the fresh ingredients on the table, they could be consumed without fear. Further along was the famous Sunburn cream, in hugh lumps of browny cream. If you should be touring in a hot climate this is worth its weight in gold as the saviour of an English milk-and-roses complexion.

At the Next Stall.

This was a show in which three or four people joined together, and at the next stall—The Cottar's Mart—I talked to Mrs. Nigel Playfair, who, with Mrs. Pitt Chatham, has one of the quaint little shops in Beauchamp-place. They were selling lovely Italian shawls and genuine antique Portuguese ones, like hot cakes. Since the Playfairs have been doing so well with "The Duenna" Mrs. Playfair is thinking about setting up a real Spanish shop in London. They have already started a branch of the Mart in Manchester, where they sell delightful painted furniture, rugs, and all sorts of peasant toys, ornaments, and knick-knacks.

Coral Embroideries.

One of the loveliest frocks I saw last week was worn by Lady Northesk, once Jessica Brown. She was dancing with her tall young husband at Prince's, and her frock was a straight-down affair of black silk georgette, heavily embroidered all over, except for a stole-shaped back, with pink silk and large coral beads. Two narrow streamers of ribbon fell from the shoulders and were caught in on the hip, and these had similar embroideries. Lady Plunket was dancing there at the same time in one of the new very shiny satins, with a yoke of silver lace embroidered with pearls and a pearl and diamond ornament to hold the suspicion of drapery on the hip. I noticed that she kept on her big pink feather boa all the time she was dancing.

FROCKS AND FANCIES.

Fresh Frocks from Paris—Beauty in the Making—Two Notable Dance Frocks.

The big dress shows over, the little intimate affair is having its day. I have been to four or five in the last week—two of them held in private houses, where models from small but exclusive shops were being shown to a smaller and even more exclusive audience. At these intimate affairs the atmosphere is totally different from the large shows, where the audience in that case must be termed a congregation, so solemn and serious are they. One was at Lady Carson's house—it lasted three days—and was given by a beautiful Russian who has a salon in Paris.

The Short, Tight Skirt.

"I should look a perfect monster in a skirt as short as that," said one onlooker, as the tall, slim mannequin glided past. "Englishwomen will never wear their skirts up to their knees." The lovely Russian nodded her head until the large, long earrings brushed her shoulder. "Perhaps not this year," she said, "but wait until next." Prophetic words! Will they come true? I loved her neat little kasha frocks—with buttons from the neck to half-way down the front of the slim top, and the skirt, very, very plain, but oh! so short! Another suit that created comment was a slim frock of a rather brightish blue—blue, by the way, is to be popular—over which was worn a cape coat, quite a voluminous affair of blue and white checked wool. The frock had just a band of the checked material at the hem, and so the suit was, to all appearances, a long comfy wrap until the cape was flung aside.

The Bird Ornament.

It was here that I saw the loveliest ornament for a plain evening frock—it would look quite perfect for a stage dress. From a jewelled bird's head—large and simply glittering with diamonds—there fell billowing ostrich feathers to the hem of the frock. At the first glance it looked for all the world like a real bird perched on the hip of the wearer. Another striking dress was an evening one of black and white, the skirt in three tiers and each one vandyked. The main part was of black mousseline de soie with white velvet borders. It was most effective and most striking.

Another Show.

A day or so later Lady Angela Forbes had her dress show, with Miss Doris Lytton acting as one of the mannequins. The latter was full of enthusiasm for her part with Sir Gerald du Maurier, and showed me a dear little mauve felt hat with bird's plumage in several glorious shades of mauve and purple which curled over the side of the crown at the right side. This was to be worn with a grey frock. She was wearing a rather bright green frock and hat when she finally discarded the last frock she wore as mannequin and departed.

Beauty's Secrets.

I have seen chemists' shops and beauty parlours filled with those fascinating creams and lotions which their makers claim will improve the plain and enhance the fair, but never before had I seen these secrets of per-

(*Continued at foot of col.* 4.)

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WEDNESDAY, NOVEMBER 12, 1924.

VARIETY'S FIFTH "ANNUAL."

VERY few of the public festivities which marked the conclusion of the war have endured, but one of the healthiest survivals is the Variety Ball, to which we are bidden on Nov. 20. Steadily for upwards of five years the event has been building up a reputation as one of the social events of the season, fit to compare with the most brilliant assemblies of the year. More inquiries for tickets have, we understand, been received from outside sources than ever before, and influential people are beginning to realise that they can go to the ball with every confidence that they will assist at a function that will equal any in refinement. Indeed, one highly placed personage was heard to observe last year that the ball was "too decorous," a remark that the promoters take as a great compliment. The EARL AND COUNTESS OF CROMER are again giving their patronage and presence to the ball, and other representatives of the aristocracy will be LADY ZIA WERNHER and MAJOR HAROLD WERNHER. LORD CROMER, who was formerly Lord Chamberlain, and took the chair at the Variety Artists' Benevolent Fund dinner in 1922, is, it may be added, a good friend of the profession, and LADY CROMER takes a great interest in the Institution, supplying the inmates regularly with magazines and books. Purchases of tickets have also been made by the Golfers' Club and the Naval and Military Club. Clear proof is thus given that the people who matter are beginning to recognise the value of the Variety Ball as one of the most enjoyable and most picturesque of the season.

The Ball of the Year.

Among those associated with the profession who have taken boxes are SIR GERALD DU MAURIER, SIR OSWALD STOLL, MR. R. H. GILLESPIE, MR. JULIAN WYLIE and MR. ERNEST EDELSTEN, MR. "BERT" FELDMAN, MR. LESLIE HENSON, the Co-Optimists, MR. JAMES FORTESCUE ("40"), MR. HARRY PRESTON (who is again bringing a party from Brighton), MESSRS. FRANCIS AND DAY, the Cavendish Music Company, the Victoria Palace, MR. R. WILLIS (of the British Polyphone Co.), and the Variety Artists' Federation.

The Variety Ball possesses a novelty that is enjoyed by nothing else of the kind, and it is an added joy for visitors to discover how funny such comedians as BILLY MERSON, HARRY TATE and GEORGE ROBEY can be off the stage. The brightness of the scene will be accentuated by the appearance of the chorus ladies from the Gaiety, the London Hippodrome, and the Palladium, as well as from other West End establishments. Attempts are being made to eclipse all previous successes in the way of lighting, and a feature of the evening will be the Second Edition of the "Veterans' Waltz," specially arranged by MR. JOHN WEAVER, of the Victoria Palace. The CORELLI-WINDEATT ORCHESTRA will again be in attendance.

Stars off the Stage.

The programme this year will be embellished by a drawing by CAPTAIN BAIRNSFATHER, who will depict "Old Bill" indicating in the Variety Ball "The Better 'Ole." Beyond the price of this programme, and that for personal adornments in the shape of false noses, &c., there will be no extra charges, raffles and other calls upon the purse being cut out. The price of admission is two guineas, which includes supper and buffet, and tickets may be obtained of the organiser, MR. HARRY MARLOW, at 18, Charing Cross-road.

No efforts are being spared to make this year's ball a record success, and all artists should do their bit to secure that desirable end by being present themselves and by inducing their friends to go. The proceeds of the ball form an appreciable part of the income of the Variety Artists' Institution, where the "stars" of other days, who long since lagged superfluous on the stage, find comfort and freedom from anxiety in the evening of a strenuous life. In the heydey of their success they worked without recompense, as members of the theatrical and music hall calling ever work, for charities of every sort and condition. Now is the opportunity for the public to respond, and not only to spend a night of rare enjoyment within the walls of Covent Garden Opera House, but to help towards the maintenance of one of the worthiest of charitable institutions in existence.

HAVING MY OWN BACK.

HOW I WENT ON THE STAGE.

By SONNIE HALE.

I am sure that when I was born I was never meant for the stage.

Although my father had spent the whole of his life on the stage, it was not his intention, I am sure, that any of his children should follow in his footsteps.

My joining the great and honoured profession only goes to prove that sometimes a father is misled in his intentions. For a child to be predestined to embark upon, shall I say, a business or scholastic career when he is old enough to go out to work is, to say the least, not good for the child. For some time or another he may awaken the spirit that is within him and assert his own authority.

This must have been the case with me. For everybody knows that father did not want me to go on the stage. In fact, it was ordained that while I should go to Beaumont College, Old Windsor, and subsequently to Oxford, I went to Beaumont College, but I did not go to Oxford. I was too fond of Rugger and other kinds of sport. Father was greatly upset at this, and I told him I intended to go out to work.

"But what can you do?" he asked. "Oh! I can go on the stage, old son," I replied, with the self-satisfied air of one who had played in amateur theatricals at the College. "If you do," said my father, "God help you; I won't lift a finger to assist you."

You see, it was his intention to send me to Oxford for three years so that I might forget my one great desire to join the stage. I had not often been behind the scenes in a theatre. My father would never allow me to do so if he could help it, except on special occasions, such as pantomimes at Drury Lane in which he was playing, and then only once a year.

Having decided to go on the stage, my father, as I have said, was disappointed. In fact, he often said I should be no good, adding that stage life had always its uncertainties—its ups and downs; its disappointments. I would not listen to him, having made up my mind as to my future career, and he made me keener to go on the stage just to show him what I could do. That was why we had the understanding that my father would not help me. Of course, he was good-natured in all that he said and did; it was his anxiety for my future he troubled himself about.

I knew, because my father told me, that I should have to work very hard if I meant to make any way in the theatrical world, and that I had got to have a certain amount of ability. This I have since found to be true. No influence was used to get me on the stage; I was not introduced to a single management. At first I thought that when a manager knew whose son I was I should be able to walk straight on to the stage without much ado. But I soon found out my mistake. I had to go the "rounds" for two or three months with the hope of being chosen for the chorus of any play that was produced or about to be produced.

And I was very near to getting into several choruses within the first week or so, only the producers wanted somebody who could sing. I was always asked whether I could sing tenor or baritone, but I didn't know what answer I should give, because I did not know whether or not I could sing.

The first real chance I got was through my uncle, Tom Reynolds, the producer, introducing me to Frank Collins, Mr. C. B. Cochran's producer, who said he could get me a job in the chorus of "Fun of the Faire" at the London Pavilion. Eventually I was asked to understudy Clifton Webb, the dancer. So I had to stand at the side of the stage and watch Clifton go through his performance and learn his steps and his "stuff" by heart. Then I went on with June in the number "Whose Baby Are You?" Mr. Cochran took a fancy to me and sent me out on tour in "Little Nellie Kelly" to get some experience.

[*Photo, Stage Photo Co.*

SONNIE HALE.
As he appears in the 2nd Mixture of Archibald de Bear's revue, "The Punch Bowl," at the Duke of York's.

I am a terrible fatalist. I think everything happens with a reason. If I had not had my own way I might have entered a profession in which I would have been no good at all; and I would probably have been discontented all my life.

I now intend to carry on in my stage profession, and, like most youngsters, I have ambitions. One of them is that I shall be as good an artist as father—and thus have my own back on him! I would like to do some revue work later on as a light comedian, although I regard myself as being one of the biggest "funks" on the stage. I am literally ill in the morning and afternoon of the day I make my first appearance in a new show. Gradually I get out of my "funk." Father tells me that he has the same complaint, despite the fact that he has been on the stage for so many years. I do not know why such should be the case, except that it may be due to self-consciousness. However, I would like to be a light comedian in a musical comedy. I do not want to go on the variety stage—at any rate for the present.

How did I get my name of "Sonnie"? Well, it happened in this way. As a child I was always called "Sonnie" by my father. It was my nickname, but I always hated it—it was given to me, I believe, because I had a fair curl. When I started on the stage I called myself John Hale. My Christian names are the same as father's, and I did not like the idea of being known as Robert Hale, junior. John Hale soon became an unattractive name to me.

Yet everybody in the theatre called me Sonnie. One day Mr. Cochran suggested I should take that name, and I am glad I did.

Some day I hope that my father, my sister Binnie, and myself will be together in a show of our own. I am keenly anticipating that day. Then I shall be able to rejoice at having had my own back on father.

THE DRAMA IN AMERICA.

Ethel Barrymore in "The Second Mrs. Tanqueray"—"Alloy"—"The Rising Son"—Mme. Simone in "Naked"—Cyril Maude's Tour.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 1.—Ethel Barrymore has scored a signal success as Paula in Arthur Hopkins's revival of "The Second Mrs. Tanqueray" at the Cort Theatre. Her acting of the part is considered one of her best achievements. On the opening night her performance evoked tumultuous applause. Pinero's famous play was first performed in this city thirty-one years ago, and the rôles of Paula has been acted here by Mrs. Kendal, Mrs. Patrick Campbell, Miss Olga Nethersole and Mrs. Leslie Carter. Lionel Pape is excellent in the rôle of Cayley Drummle, in which character George Arliss scored a memorable success here some twenty-five years ago. G. P. Huntley appears as Sir George Orreyd. Mr. Huntley was a member of the original cast brought over here by Mr. and Mrs. Kendal, and played the same part at the Star Theatre, long since demolished, thirty-one years ago. The other rôles are distributed as follows: Aubrey Tanqueray, Henry Daniell; Ellean, Helen Robbins; Mrs. Cortelyou, Jane Wheatley; Capt. Hugh Ardale, Geoffrey Savill; Frank Misquith, J. Colvil Dunn; Lady Orreyd, Margot Kelly; Gordon Jayne, Mortimer White.

"Alloy."

Love in a Pennsylvania mill town is the theme of this three-act play by Robert Ritz, which occupies the stage of the Princess Theatre. Pansy Jorgan seems destined to an undeserved fate of constant bickering with Bill, her drunken and brutal husband, until he brings home a good-looking boarder, with whom Pansy falls in love. John Walton is an honourable man, and

(*Continued at foot of next column.*)

(*Continued from preceding col.*)

when Pansy beseeches him to take her away he controls himself and leaves the house. In the last act, however, when he learns that Bill Jorgan has betrayed his neighbour's daughter, Walton comes back and, after knocking Jorgan down, takes Pansy away with him. The play is presented in a realistic manner, the principal parts being well acted by Minna Gombell, Byron Beasley and Ivan Miller.

"The Rising Son."

The Nugent family is well represented in this three act comedy at the Klaw Theatre. It was written by J. C. Nugent and Elliott Nugent, father and son, both of whom appear in it, and a third member of the family, Ruth Nugent, plays a prominent part in the piece. It tells a simple story of three generations—of a father's ambitions for his son, and of the grandfather who had similar ambitions for the father. The plot is very slight, but the piece is intensely amusing at times, and the three Nugents act their parts cleverly. Mary Shaw is conspicuously successful in an Irish rôle.

"Naked."

Mme. Simone is in her second week at the Henry Miller Theatre, and is appearing in this three-act play by Luigi Pirandello. The scene is modern Rome. A young Italian governess, rescued from attempted suicide, tells a pathetic story of heaped-up tribulations that makes her an object of interest and pity. A famous novelist, with a vague idea of using her for "copy," takes her into his home to study her at close range. Gradually it develops that the facts of her case are rather different in implication from the story she has told, and decidedly more sordid. Made desperate by the discovery of her mendacity, she makes a second and successful attempt at suicide, explaining as she dies that she had simply wanted to quit the earth under a cloak of decency, so that her death, at least, might be nearer her heart's desire than her life had been. Mme. Simone is at her best in the rôle of Ersilia Drei. Her performance has been highly praised.

Lew Dockstader, the well-known minstrel star and blackface comedian, has just died in New York at the age of 69. His career as a public entertainer had extended over a period of 51 years.

Cyril Maude has been winning the plaudits of Boston theatregoers in that diverting comedy, "Aren't We All?" His tour will include Philadelphia, Baltimore, Washington and Chicago. Mr. Maude's witty and anecdotal curtain speech every evening is not the least entertaining feature of the "show." This season and next are to be devoted to "Aren't We All?" and before he returns to England he will give a few farewell performances of "Grumpy." Mr. Maude made his first appearance on the stage forty years ago this month in Denver, Colorado. It was nearly 30 years later that he came back to us and made a big success in "Grumpy" at Wallack's Theatre.

THE PLAY IN PARIS.

Morbid Amusement at Deux Masques—Big Bill at the Alhambra—Death of Famous Organist.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Last week we had a revised programme at the Grand Guignol; this week we have another bill at the Deux Masques, now holding sessions in the former Theatre Marjac. This show will probably be the last M. Mancy will offer at this house, as he has only a temporary lease, which shortly expires. The main dish is a two-act drama by Jean Aragny, entitled

"Les Yeux du Spectre,"

dealing with an asylum, where a phantom moves about at night, and on two occasions crimes have been committed. A woman and a man have been found strangled. The press is beginning to hear of the news. The enigma must be solved. Orders are given to keep a close watch on the patients. During a thunderstorm a spectre is seen to advance and seize a trembling nurse. The attendants rush to the spot and arrest the figure. It is found to be the head physician: he is a sleep walker. When the doctor awakens and realises what he has done he sinks meekly on a bed; but a patient, believing himself in danger, grapples with him and scratches out his eyes. This drama caused a sensation, the horror of the climax being well sustained. The second dramatic item, "La Mort qui Passe," in two scenes, by José Germain, has been seen before. A customer at a lonely Russian inn tempts the landlord's wife by the promise of a gold necklace. The husband stifles his rage because the house is to be sold up for payment of rent due, and the present is sufficient to stave off ruin. The visitor is shown into the good-for-nothing son's bedroom, the youth having recently run away. The woman has agreed to join him, but afterwards taunts her husband at his apparent remissness. As a matter of fact, the innkeeper is burring with anger; he seizes a knife and goes to the room above. He returns spattered with blood; soon drops fall through the ceiling. The couple pass the remainder of the night in fear at the crime they have committed. But early in the morning the traveller appears at the door smiling. He explains he found the room too stuffy, and has slept in the hayloft. Then the couple discover they have murdered their own son, who had returned unbeknown to them and crept into his own bed. The visitor rushes off to fetch the police, while the wife stabs her husband, afterwards going mad. The public applaud the clever acting of the Deux Masques troupe with Mme. Djem Dax at the top of the poster. There are a couple of amusing playlettes, "Le Milliardaire," by Berniere and Filhiol, and "The Millionaire," a satirical essay on feminine virtue.

"Rip."

The Gaité has revived the evergreen operetta "Rip," in three acts, by Meilhac, Cille and Farnie, with music by Robert Planquette. It is founded on the wonderful story, "Rip Van Winkle," by Washington Irving.

"Le Tour du Monde d'une Midinette."

"Le Tour du Monte d'une Midinette," by André Heuze and Etienne Arnaud, score by André Colomb (presented at the Folies Dramatiques on Thursday), is the story of a seamstress making a tour of the world.

"La Puissance de l'Enfant."

The stage society known as the Escholiers gave three matinées last week at the Theatre Antoine of a sentimental drama, "La Puissance de l'Enfant," by Georges Louiseau. The story refers to a young widow peasant who is constrained to consent to her child being adopted by wealthy visitors in the village. But she is so miserable at the separation that only the return of the little boy to his mother's arms restored her vanishing health. Such was the power of the infant, as the author has entitled his work. We had Marie Leconte, of the Comédie Française, in the lead.

Little Tich in Paris.

The bill provided by Charles Gulliver for the Alhambra this month is quite brilliant. Little Tich is back here, and meeting with the same enthusiastic reception as when he opened last year. Little Tich is well supported by a strong programme. Moodie's Astra Cabaret Follies please immensely with their singing and dancing; Rochez and his monkey theatre particularly please the young folks; Wood and Court, Ouvrard fils, the Flying Winskills, Harvard Holt and Kendrick, the versatile juggler Rowland, Suzanne Raymond, a local songstress, all make good in a well-organised show. Congratulations to Mr. J. Brooke, the local manager, for the manner in which the house is conducted. The Paris Alhambra is described as the Comédie Française of the music halls in the French Capital.

The Late Gabriel Fauré.

The famous French organist and composer, Gabriel Fauré, passed away on Tuesday last, in the presence of his wife and two sons. One of his sons, Philippe Fauré Fremiet, is well known as a playwright. He had recently returned from the country in a feeble condition, and his end was expected. Fauré was born at Pamiers, Ariege, France, May 13, 1845; he was organist at Rennes in 1866. He served through the Franco-Prussian War of 1870, was Professor at the Niedermeyer School, and later choirmaster at the Saint Sulpice Church, assisting Saint-Saëns as organist at the Madeleine. He wrote the music for Maeterlinck's "Pelleas et Melisande," created in London in 1898, also the opera "Penelope," produced at Monte Carlo in 1913, and was the composer of many musical melodies for organ and concert repertoire. The deceased was given a State funeral yesterday, attended by the musical and literary élite of France, with many foreign visitors. Gabriel Fauré was director of the Paris Conservatoire de Musique et Declamation (a Government dramatic school) for many years.

"THE THEATRE—AN ART AND AN INDUSTRY."

Mr. H. R. Barbor has made out a very convincing case for the Actors' Association in his booklet, "The Theatre—an Art and an Industry," recently published by The Labour Publishing Co., Ltd. (1s. net). Mr. C. B. Cochran, who is not within the fold of the A.A., but, on the other hand, has no sympathy for the Guild, says that the case has been put brilliantly; and Miss Sybil Thorndike, in another Introductory Note, has a telling reply to the upholders of the "dignity of the profession," when it is used as an obstacle to the Union policy.

A clear statement of the position was needed, and Mr. Barbor's book is valuable if only for the tabulated "Principal Events of the 'Stage War'" at the end. This dates from the reconstitution of the A.A. in 1919. In the preceding chapters the author has cleverly traced the growth of the modern commercialised theatre, which made it a vital necessity for the artist to protect himself. He puts the position in a nutshell in the statement: "Acting is an art, but the theatre is an industry." The actor, he maintains, should be the "supreme arbiter of the art of the theatre," and collective organisation is the first step to the increased vitality of the theatre.

There is a good deal of controversial matter in Mr. Barbor's book, and he advocates a wider policy than that of the A.A., but it is a book to read. It will give the actor and the public alike a deeper realisation of the oft-quoted phrase, "the dignity of the actor's profession."

THE VARIETY WORLD.

Good News for Golfers — Another Trophy — Ladies' Guild Meeting— Neil McKay for America.

Good News for the Golfers.

At a well-attended special general meeting of the Vaudeville Golfing Society, held last Friday, it was announced that affiliation (five days a week) had been arranged with the Coombe Hill Golf Club as from July next. This is a distinct feather in the cap of the V.G.S., for Coombe Hill, with its picturesque surroundings and excellent "all-the-year-round" playing surface, is one of the best courses in the environs of London.

The kindly hand of Mr. Billy Merson can be traced in this privilege, which that good sportsman, Mr. E. Cumberland, has accorded to the Vaudeville Golfers. Moreover, members will play at Coombe Hill in the meantime (i.e., until July), at Mr. Merson's expense.

Other matters which cropped up at the general meeting were the questions of limiting membership and raising the subscriptions. Full consideration of these points was, however, deferred until another special general meeting, which is being called at a later date.

Annual Dinner.

The date of the annual dinner was fixed, however, December 14 being the date chosen. This will be an "all male" function, and the price has been fixed at a guinea.

Yet Another Trophy.

In connection with the Coombe Hill affiliation, Mr. Billy Merson is putting up another trophy. It will be known as the "Coombe" or "Dip" Cup, and the competition will be on novel lines. The competitors will present themselves at the caddie master's hut with four clubs. The caddie master, blindfolded, will take a "dip" and remove one of the clubs, and the competitor will have to do his round with the other three. There ought to be some fun over this competition.

Honour for Will Fyffe.

We hear that Will Fyffe has received a little epistle from the Brent Valley Golf Club, announcing that he has been made an honorary member of that club. Congratulations!

Wimbledon Park Beaten.

The useful team of Variety golfers which genial Captain Dave Carter took down to Wimbledon Park last week, triumphed over the local club to the tune of eight matches to six. This despite the fact that they found the stalwart Jesse Jacobson pitted against them. Mr. Teddy Knox is to be congratulated on a neat win, and Mr. Horace Sheldon, who hadn't played at Wimbledon for five years, won by the handsome majority of 6 and 4.

The full side was as follows:—Messrs. Dave Carter, H. Sheldon, J. W. Rickaby, T. Knox, Greeves Johnson, James Foreman, Charles Tucker, Bert Weston, Billy Merson and Walter Williams. Quite a useful side. Under Dave's generous tutelage they all had a splendid time.

George Barclay Cup Result.

Mr. Greeves Johnson was the London winner of the George Barclay Cup competition held at Coombe Hill last week. Mr. Horace Sheldon tied with him, but lost a stroke on account of having won a spoon this year. Other contestants were Messrs. Jack Henschel, Teddy Knox, Bert Weston, Jim Foreman and Jim Rickaby.

That enthusiast Mr. Sammy Shields sent in the best provincial card, and will, therefore, "play off" in due course with Mr. Johnson.

Monthly Medal.

The usual monthly medal competition takes place at Raynes Park next Friday, the 14th inst.

Stoll Cup Progress.

Mr. Alf Hayward receives a "walk over" from Mr. Charles King in Round 1 of the Stoll Cup.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 24 death levies are now due on the 1924 book. Red stamps 45.

Neil McKay Sails.

Neil McKay and his wife sailed for America on Wednesday per the s.s. "Olympic." A number of friends went along to Waterloo to bid them bon voyage, and Neil's wife was loaded up with bouquets and mascots from their admirers. Neil opens in the States on the 17th, and plays for thirty weeks on the Keith Circuit. He then goes on to Australia.

Welldoers Help Benevolent Fund.

The League of Welldoers, Liverpool (of and for all creeds, with a record of 7,500,000 acts of charity) has sent "with very much pleasure" £12 9s. 9d. towards the funds of the Variety Artists' Benevolent Fund, this being 5 per cent. of the net gain of its 17th annual matinée at Olympia, Liverpool, kindly again lent for the occasion by Messrs. Moss' Empires, Ltd.

Palace Theatre, Dundee.

This house was reopened on Monday as a picture theatre. The ceremony was performed by Lord Provost High. The theatre has been redecorated under the supervision of Mr. Clarence Elder, a well-known Scottish artist. The manager of the Palace is Mr. R. Nettleton.

Stanford and Allen.

Stanford and Allen, the comedians, concluded on Saturday at the Palace, Watford, a nine months' tour of their revue "Some Hustle," and after a fortnight's holiday will be rehearsing for panto. They have again been re-engaged for Miss Florrie Forde's "Jack and Jill," which opens a three months' tour at Blackpool, Dec. 8. "Some Hustle" will commence its third year at the conclusion of the pantomime.

Connie Browning.

Seen recently at Brighton—when appearing in "Vanities"—by Mr. Walter Melville, of the Lyceum, Miss Connie Browning has been specially engaged by this management for the forthcoming pantomime at this house to play one of the principal parts. By the way, Connie's brother Jack has now been added to the cast of "Love and Kisses," by Mr. de Courville.

Billy D'Haven.

A few days ago Billy D'Haven arrived home from Australia after a most successful season. Billy tells us that he has concluded his engagement with the act of Noni and Partner, with whom he was associated for the past seven years, and intends to put on a double act shortly.

Dave Lee.

At the Victoria Palace the other night Dave Lee was seen by Fred Collins, the popular manager from the North, who was so impressed with his work that he engaged Dave to play Ali Baba in his pantomime at the Coliseum, Glasgow. Dave recently returned from South Africa, where he had a most successful time.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Miss Binnie Hale for a donation of £2 2s., Doctor and Mrs. Walford Bodie for a collection of £8, Miss Louie Vere 7s. 6d., and Mrs. Charles Kasrac for her annual committee subscription of £1 1s.

The annual general meeting takes place on Tuesday next, in the boardroom of the Variety Artists' Federation, 18, Charing Cross-road (by kind permission of the committee), at 3 p.m. sharp. Later afternoon tea will be served in the offices of the Guild, where friends and supporters of the Guild will be heartily welcomed.

Grateful thanks are extended to the Rialto Cinema Co. for a gift of £25 per James V. Bryson, Esq.

Tickets for the ball are going very well, amongst the latest who have purchased tickets being Mr. Percy Broadhead, of Manchester, and Mr. and Mrs. Charles Austin.

June Stirling.

That versatile entertainer, June Stirling, has been approached for pantomime again this year, and may settle negotiations in the next few days. In the meantime, we hear that June has been engaged by Frank E. Franks for his new production "Dole Stopped," which opens in February next.

Manchester Wolves.

The Manchester Wolves are meeting at the Fountain, All Saints, Manchester, on Sunday, Nov. 16, at 10.30 a.m., to arrive at the Manchester Cenotaph at 11 a.m. to place a wreath in memory of professionals who died in the Great War. Members of the profession in Manchester are invited to attend. All communications to be addressed to the Prompter, Paul R. Hall, Clarendon Hotel, Oxford-road, Manchester.

Tom Edwards.

After a long absence from the halls, Tom Edwards, the popular ventriloquist, made a welcome reappearance at the Coliseum on Monday. Happily recovered from a long illness, Tommy informs us that he should have been fulfilling engagements in America from September onwards, but these were postponed on account of his illness.

Scott Sanders.

On Friday morning Scott Sanders, accompanied by his wife, will leave town for an extended season in the Colonies, visiting South Africa, with Australia to follow. Scott sails by the "Arundel Castle."

Babs Bartle.

Following her recent appearance in town at Walham Green, Babs Bartle—formerly associated with the Bartle Quartette—has been booked as principal boy for pantomime, which opens at Richmond. To follow this engagement Babs has been secured for a well-known production from February onwards.

Syd. Bray and P. McSweeney.

When the run of "Scotch and Polly" is temporarily suspended at the end of this month to enable the principals to proceed to pantomime, Syd Bray and Peter McSweeney will revert to their double act on the halls for three weeks, prior to opening in pantomime at the Borough, Stratford.

Malvina.

In the absence of May Henderson at Islington Empire last week, Malvina deputised at this house from Wednesday evening onwards, in addition to playing Shepherd's Bush. On Monday week Malvina returns to the Victoria Palace, with the Coliseum to follow, after which she goes to pantomime in Dublin for the second year under the same management.

Frank E. Franks.

Preparations are well in hand for Frank E. Franks' next production, "Dole Stopped," which has already been booked by the Moss, Stoll, Controlling Tours, and D. J. Clarke. The strong cast for this show includes Frank Benson, Haywood and Hay, 12 Petite Parisiennes, 8 Welsh Glee Singers, Nippy Nibs, and full cast of 35.

Billy Moran.

Playing the part of Odkin, the valet, in "Mr. Manhattan," under the management of Fred Duprez and Harry Kaufman, Billy Moran, the character comedian, who will be remembered for his clever study of Charles Withers' part in "For Pity Sake," has proved that he can play a straight part with equal success. This show comes to town in the middle of December for six weeks.

Photographic Publicity.

Most artists know the value of good photographic publicity matter and how important it is always to have a stock of photographs in hand. A set of reproductions by Lilywhites which we have just seen are splendid examples of first-class work. The prices, too, are very moderate, for a whole gross of postcards cost only 16s. The new address of this firm, by the way, is Lumb Mills, Triangle, Yorks.

M.H.A.R.A.

The 80th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, Nov. 5, when the following members were present:—Messrs. Geo. d'Albert (chairman of Committee), who presided; Harry Marlow (hon. trustee), Monte Bayly (hon. treasurer), Cecil Morley, Alf Herald, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

Miss Audrey Hill.

Miss Audrey Hill, the popular mezzo-soprano, has been engaged by Messrs. B. and H. Levy for their new production "Pages," which opens at the Penge Empire on Monday.

Hope Charteris and Eve Dickson

Hope Charteris and Eve Dickson, who have just returned from Australia, where they have been for the past 18 months, tell us they have had a wonderful time. Miss Charteris met her many friends in her home town.

A Record in Tuition.

Will Van Allen informs us that he is experiencing a very heavy demand for his special model banjo-ukelele from producers who are introducing a ukelele into their shows, and his studios have been kept busy instructing choruses, etc.

In one case where ten girls who knew nothing of the instrument had to be instructed rapidly he taught them personally in a body, and four days later they played the new feature in the production, rendering all their numbers without hesitation.

Mr. Sydney Burns.

To celebrate the successful launching of his new musical show, "Pranks," at the Derby Hippodrome on Monday night, Mr. Sidney Burns invited his entire company, together with many friends, including Mr. Ernest Vincent, who lent great assistance in preparing the show, to dinner at the Palais de Danse after the second house. The occasion was a great success.

Children's Xmas Tea.

Mr. W. E. C. Gulliver, manager of the Grand, Clapham, is following the practice of providing the poor children of the district with a Christmas Tea and entertainment. Collections are to be made shortly to defray expenses.

E. K. Alderson.

During redecoration of his studio at 15, Hart-street, Bloomsbury, Mr. E. K. Alderson asks that his pupils might excuse any inconvenience during the next few days.

Lawrence Wright Music Co.

The Lawrence Wright Music Co. wish to inform all artists visiting Manchester that their office at 27a, Oxford-street, Manchester, which is close to the Palace Theatre, and on the same side, is now under the care of Mr. Fred Morris, late Bombardier Morris. Everyone visiting there may be assured that they will receive the same courteous attention as they do in the London offices.

V.A.F. Executive.

Will members of the Executive Committee of the V.A.F. note that they are urgently requested to attend a special meeting to be held to-morrow (Thursday) at 18, Charing Cross-road at 11.30 a.m. Very important business will be discussed.

Tribute to Sir James O'Grady.

The V.A.F. have passed the following tribute to Sir James O'Grady, K.C.M.G., on his being appointed Governor-General of Tasmania: "The Executive Committee of the Variety Artists' Federation, on behalf of the members in general and of itself in particular, places on record and extends to Sir James O'Grady, K.C.M.G., its heartiest congratulations on his being knighted on his appointment to the Governorship of Tasmania and wishes him every success in his exalted office, feeling certain that he will in the future as in the past worthily uphold the prestige of His Majesty the King and the British Empire."

This is a recognition not only of his services to the V.A.F., but to the variety profession as a whole. And it is believed that it will be endorsed by the managements in general.

Jen Latona in Africa.

After playing an extended season in Australia — occupying about eight months—Jen Latona opened at Durban a few weeks ago, and was given a hearty reception on her return visit. The local Press were most enthusiastic in praise of this versatile artist, who was called upon to make a speech of thanks on her opening night at the Criterion.

By last mail we heard that Miss Latona's season in Africa had been further extended owing to her great success, and she will not return here until December 15, a month later than originally intended.

Zena Carol.

Following her London variety season, Miss Zena Carol has joined the cast of "Lucky 13" revue. She opened at the Empire, Bristol, and was most successful with her comedy studies.

Howard Rogers.

After an absence of nearly twelve months in the Colonies, Howard Rogers—just himself—has arrived home from Australia, after a very happy and successful tour. Howard was unable to prolong his visit—he was offered a further twelve months in Australia—owing to existing contracts here, being due to resume at Ardwick Green Empire last week.

Rupert Ingalese.

Rupert Ingalese and His Flunkeys, who have just concluded a long engagement of 15 weeks with the African Theatres, sailed from Cape Town on October 18 en route for Australia, where they are under contract with the J. C. Williamson Company.

Lewis Roberts, of the Canadian Military Choir, has formed a new vocal and instrumental act in India, called The Versatile Five, which has been fully booked for the coming season at Calcutta.

(Continued from col. 6.)

The licences were in respect of 580 buildings.

The licences relating to cabaret performances were granted on the same conditions as heretofore, there being no opposition. In this respect it is interesting to note that music and dancing licences were granted relative to no fewer than 150 hotels, restaurants and public-houses, in many of which cabaret entertainments are provided.

L.C.C. AND LICENSING.

(Continued from page 1).

Case for the Halls.

Mr. Cecil Whiteley, K.C., with whom appeared Mr. C. Doughty and Mr. Sutton Wellthorpe, then addressed the Committee on behalf of the applicants, mentioning that he particularly represented Mr. Charles Gulliver in the cases of the Camberwell Palace and the Battersea Grand Theatre of Varieties.

Counsel said he did not wish to weary the Committee with a reiteration of the arguments advanced last year, and which led to a recommendation that drinks should be permitted. He did, however, ask them to come to the same decision. The principle argument advanced by the opposition was to the effect that by granting the request they were reversing the settled policy of the Council. He asked whether there was any foundation for that assertion? Let them consider the position as it was to-day, in 1924, and not thirty years ago, when the County Council first placed the condition on the licences. More than half the London music halls were allowed to sell and consume intoxicating liquors. In all the theatres, hotels, and restaurants that had applied to the County Council in recent years, the same thing occurred. At least at twelve hotels they had the sale and consumption of drinks, accompanied by a music hall programme. There were, however, eighteen music halls, admittedly built since the County Council adopted its policy, but, nevertheless, in existence before these hotels and restaurants provided variety programmes, but which were denied equal facilities.

Cabarets and Meals.

It had been said that there was a distinction between the hotels and restaurants that gave cabaret performances, not only in the class of entertainment provided, but in the times of the performances, and the fact that meals were available. He contended there was no such distinction on either of the three grounds enumerated. There was absolutely no difference in the cabaret performances. He alluded to one well-known restaurant that advertised a programme which any music hall would, and did, provide. As to the times of the performances, they had instances of restaurant programmes commencing at 9.30, and sometimes earlier, in the evening. As to the argument about meals, did anyone seriously urge that a person dined from 9.30 o'clock until 2 o'clock in the morning?

Where was the distinction, therefore? he asked. There was a difference in the class of person who visited the music halls and the cabarets. On the one hand, they had the working people who paid their 1s., 2s., or 3s., and on the other, persons to whom money was no object, and who could have their whisky and soda while watching the performance, whereas the former had no such opportunities.

"One hears a great deal about class distinction to-day, and I do ask the Committee to seriously consider whether you should continue in the one case to deny the facilities and allow it in the other? I ask for nothing more than we should be treated in the same way as other establishments."

The opposition made a point of the fact that cinemas did not possess drinking facilities. But in the case of cinemas they had absolute consistency. One and all were prohibited from selling drinks.

Proceeding, Mr. Whiteley said that no one could say that Mr. Normandale, of the London United Temperance Council, was not consistent. He was against the sale and consumption of drink, in any form, in any place, at any time, and it ought to be stopped, whether with meals or without, whether by the man who led a sedentary life, or laborious life. It ought to be stopped altogether! His (Mr. Whiteley) clients did not agree. (Laughter.) Individual liberty was much better than restrictions. Mr. Normandale had always appeared before the Committee, and, no doubt, always would do. (Laughter.) It was said that it was due to the Council's policy that the music halls had improved. But during the whole of that time more than half the number were selling drinks. Could anyone truthfully draw any distinction between the halls, the class of entertainment, the conduct and the management, in London to-day?

"In our submission," concluded Mr. Whiteley, "you get the same entertainment, the same people, and the same conduct in the two classes of licensed premises, and we who do not possess the drink facilities are placed in an invidious position. We ask you to do to-day what you did a year ago—be consistent and grant equal treatment for all persons who provide this class of entertainment."

The Opposition.

Mr. C. R. Havers, representing the Rev. G. C. Normandale, London United Temperance Council, urged the Committee to maintain the settled policy of the County Council. The applicants, he contended, had offered no evidence of any public need for a change. The real argument was based on the ground of inequalities. It had been said that they were treating one class of entertainment caterers differently to another. When one examined the argument it appeared, however, that the applicants' real grievance should be against the cabarets. Could it be seriously said that the cabaret, with its small numbers, competed with the music halls? In any case, it was, counsel said, inadequate grounds for reversing the Council's policy.

It was the point of view of the Temperance Council that it was in the best interests of the music halls that the condition should be attached to the licence. He contended it was under the Council's policy that the music halls had improved. It was not only reflected in the management of the music halls that have not drinking facilities, but also the "houses" that possessed the powers. "It is indeed a curious fact," commented Mr. Havers, "that this improvement did not take place in the older halls until the Council instituted its policy. The true origin of the better hall was the adoption of the condition."

The Temperance Council, proceeded Mr. Havers, were rather apprehensive that if the restriction was removed there would be a tendency to lower the tone of the entertainment. A man who had consumed alcoholic liquor was not quite so capable in his critical faculties.

The Chairman: Do you suggest that is happening already? If you do, we should require some evidence. After all, we are sitting here in a judicial capacity, and statements of this kind should not be made unless they are to be substantiated.

Mr. Havers: I am not prepared to go as far as that, but we do say there would be a tendency for the class of entertainment to go down.

The Committee having deliberated in private,

Terms of Decision.

Sir Percy Simmons announced the decision in the following terms: The Committee have decided to recommend the Council to grant a renewal of the licence in respect of the Camberwell Palace on the condition that no intoxicating liquors shall be sold or consumed in the auditorium.

Mr. J. R. Macdonald addressed the Committee in respect of the music halls to which notice of objection to a removal of the restriction was notified by neighbouring licensed victuallers.

It was contended (i) that it is not necessary in the public interest that such conditions should be modified, waived, or varied; (ii) that, in the neighbourhood of the said theatre, there is already sufficient accommodation for the supply of alcoholic refreshment; and, (iii) that such modification, waiving or variation would be unfair and unjust to the publicans carrying on business in the vicinity of the said theatre.

Mr. Whiteley, in reply, pointed out that the argument of the publicans was more appropriate before the Licensing Magistrates when application was made for an Excise licence.

The Committee agreed to make the same recommendation as in the other cases.

Sir Percy pointed out that the removal of the restriction did not mean that the Committee granted drinking facilities; it merely allowed the licensee to go to the Licensing Magistrates.

The Committee dealt with applications for 619 licences, comprising 22 for stage plays, 274 for music, 313 for music and dancing, and 10 for dancing.

(Continued at foot of col. 4.)

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LONDON VARIETY THEATRES.

THE COLISEUM.

Sir Oswald Stoll has laid down his challenge with customary daring. For ninepence the temporarily teetotal occupants of the Coliseum's balcony seats see the same performance that the audience of the "Midnight Follies Cabaret" at the Hotel Metropole see while sipping champagne at supper. What the results of this experiment will be need not be discussed here, though it was obvious in the preliminary buzz of conversation that this aspect of the cabaret's inclusion in the bill added to the audience's zest. The chief members of the company were Carl Hyson and Peggy Harris, familiar forms on the Coliseum stage. Their dance in an apache spectacle called "El Tango Tragico" was a great success. The scene shows a low Parisian haunt. An apache, infuriated by jealousy, strangles the girl he loves. The police come on a visit of inspection. He picks up the corpse and dances with it. The other items in the cabaret show were "June Rose," "Old-fashioned Girl," "Land of My Dreams," a series of imitations of the dancing stars of 1924, a dancing duet by Pat and Terry Kendall, and an ensemble called "Teasing the Floor."

A great attraction of the bill is still Will Fyffe. His study of the lonely Highland shepherd, followed by that of the Glasgow tippler, is a rapid transition from grave to gay which proves utterly irresistible. Fay Compton and Leon Quartermaine continue to arouse delighted laughter in "A Unique Opportunity"; Loie Fuller's dancers win admiration by means of their "Ballet Fantastiques"; and the Kedroff Quartette's beautiful singing is a joy of which we are never likely to tire.

Nor is there any weak spot in the rest of the programme. The gymnastics of the Four Famous Julians, the humour of the Egbert Brothers, the ventriloquism of Tom Edwards, and Novelli's resonant voice call forth every sign of approval. In the interval the first public performance is given of Albert W. Ketelby's picturesque "Cockney Suite."

THE ALHAMBRA.

Reputations are hard to live up to. The announcement on the programme of an "international musical comedy star" raises high expectations which are difficult to satisfy. But Willie Solar has no difficulty in justifying his label. The series of songs he describes as "The Laugh Factory" are accompanied by laughter from start to finish. The first is about a band which he imitates with queerly comical noises, the second about huckleberry pie, the third about the joys of Robinson Crusoe's isle, and the fourth—well, that was such a collection of weird sounds that no one worried what it was about. Willie Solar has an eccentric make-up and a power over his facial muscles that would give delight to a deaf audience, but his chief peculiarity is the variety of his noises.

There are other newcomers in the Alhambra bill. One is Jack Stocks, the "woman hater." Misogyny is so popular a joke that he has done well to concentrate all his energies on developing its possibilities. His anti-feminist parodies of well-known songs—"Horsey, Keep Your Tail Up," "When It's Night-Time in Italy," and so forth—are very ingenious. Another newcomer is Leo Bill, the Parisian ventriloquist. He introduces a novelty or two into this form of entertainment. A bust on the piano breaks into song when he plays; the head of "Toto," his son, continues to sing after it has been placed in the bag; and a dummy whose face is painted on Leo Bill's hand behaves with startling realism.

Jack Hylton's band energetically performs a masterly programme. It includes "In Romany," "Spain," "Chili Bom-Bom," "Oh, Baby," "I Wonder What's Become of Sally," "Kentucky," and "Mary," besides several variations in the style of the great composers of "I'm Gonna Bring a Water Melon." To provide the necessary touch of art to the programme, William Utteridge presents "The Act Beautiful," with its restful poses carried out, without a hitch, by his Arabian mare and setters.

What with the expert conjuring of Jack le Dair, the knockabout fun and acrobatic bustle of the Huxter Brothers, the vigorously delivered songs of Jenny Golder, and Ethel Hook's clever choice of "The Lost Chord" and "Just a Song at Twilight" to reveal her rich contralto notes, the programme offers full variety.

THE BEDFORD.

There is an excellent variety programme here this week. Fred and May give a capital conjuring and musical act which was well received. A very dainty dancing turn is that of Iris Whyte, an attractive young lady who gave a fine exhibition of toe-dancing. In addition to other types she did a clever Russian dance which proved her versatility, and she had a big round of applause at the finish. Harry Champion is at his best, and he sings merrily of spats and kisses, and the audience is very sorry to part with him. Lune and Shaw amuse with their diverting cross-talk, and the Four Lees give a fine display of step-dancing which earned them an ovation—the inebriated dance of one was a wonderfully clever piece of work.

A new and novel turn is that of the London Street Band—a company of eight skilled musicians. Mr. Goodson came before the curtain and told how Mr. Harry Day, M.P., and himself had found them playing in the Strand, and, being struck by their talent, had given them this opportunity. He added that several booking managers were coming to see them, and hoped for good results. They play very finely, and their rendering of classical and fox-trot music gave great pleasure. Wilson Hallett scores, as usual, with his child impressions, which are lifelike and entertaining. The winner of "Visions" competition, G. E. Sharp, is a comedian who is likely to be heard of again. He had a capital reception for his two numbers, which showed him to be an excellent comedian. Pearl Beresford, the mezzo-soprano, has a fine voice, and charmed her audience with her songs. Iris Holden's "Fantoshes" bring the programme to a conclusion. This clever marionette show has a charm of its own. The manipulation of the dolls is really marvellous and most attractive. Mr. I. S. Sackier is the manager here, while Mr. C. Burske has an excellent orchestra under his baton.

SHEPHERD'S BUSH EMPIRE.

One of the most delightful turns at the Shepherd's Bush Empire this week is that presented by Phil and Phlora. Phil is the embodiment of virile agility, whilst Phlora epitomises feminine charm in every graceful poise of her dainty person. But it is not academic and frigid, this terpsichorean turn of theirs. Their flippant persiflage makes it come out more like a jolly romp, and the audience revelled in them as they would revel in the activities of their ain folk. There is also a pleasant homely air about the work of Mr. Harry Hemsley. For one thing he has one of those kindly personalities, for another he specialises in that domestic topic—children. Very true to life are his studies of the juvenile ways and temperaments.

Mr. Bruce Green is a dame comedian whose work is always a pleasure to watch. His studies are full of those little sidelights that bespeak an intuitive knowledge of what the public likes to hear, and his sallies are always provocative of the heartiest laughter. It was not surprising to find his reception most enthusiastic. Powerful-voiced Mr. Bond Rowell had to sing three songs; that artistic equestrian act, "The Beautiful White Lady," found much favour; Charlie Poley and Partner presented their excruciatingly funny act; Mr. Rupert Hazell contradicted certain malicious rumours with his usual comic effect; and the remainder of the programme was provided by Mr. Horace Goldin in his mystifying and gorgeous illusions.

HACKNEY EMPIRE.

"Our Liz," the bright and clever musical show for which Mr. Tom Walls is responsible, is proving a big success this week at the Hackney Empire, a large audience on Monday evening expressing the heartiest appreciation. This is not to be wondered at, as the show contains a plentiful supply of rich humour—from which the human element is not excluded—a wealth of clever business, pretty stage settings, and many useful numbers. In addition, the cast, with charming and clever Renee Reel in the name-part, and that genuine artist Jack Barty as principal comedian, would be hard to beat. Other prominent people associated with these are Mr. L. Hatton, an ideal jeune premier, with an excellent singing voice and a neat dancer to boot; Miss Zerlina Harrington, Mr. Frank Adair, and Mr. Charles Paton, who all submit character studies of much merit.

ISLINGTON EMPIRE.

A strong and varied programme at the above hall this week was much appreciated on Monday night. Mr. Wilkie Bard gave two comedy scenas, "The Cleaner" and "The Policeman," in his usual finished style, and they were enthusiastically received. Another favourite, Mr. Percy Honri, delighted the audience with old-time songs cleverly rendered on his concertina. The Kenna Bros. are as funny as ever, and were given a hearty reception. Miss Lena Brown, a new comedienne, sang "I Want a Man" and "Weddings," as well as putting over some really funny patter. Mr. Tom E. Hughes was given a hearty reception, as also was Mr. Ernie Roma. Mr. Herbert La Martine and his lady assistant present a clever dancing act, while the Huntings, in a juggling and ladder scene, and Geo. Rathbone, with an electrical act, entitled "The Radiating Buns," complete.

SOUTH LONDON PALACE.

If the first house on Monday night at the South London Palace is any criterion, Mr. Reg Bolton, who is presenting "Hot-Pots," is in for a prosperous week. This show is undoubtedly one of the best on the road, with catchy music, clever dancing, capital singing, fine scenic effects, pretty dresses and laughter—especially laughter. The latter is Reg Bolton's special department, and he keeps plenty of this commodity in stock. Mr. Bolton is to be congratulated upon the excellent company he has in support. There is Miss Nita Jarche, whose singing gained unstinted applause, also Mr. Payne Palmer, a comedian who soon makes himself popular. Miss Peggy Dallas was excellent in the many rôles she played, and scored a decided hit in her imitations of singers at a party. A first-rate dancer is Mr. Jack Dancisto, while some good part-singing was heard from the Palladium Four. During the interval the orchestra, under the baton of Mr. Paul Clifford, gave a splendid rendering of Elgar's "Pomp and Circumstance."

ILFORD HIPPODROME.

An excellent variety bill is provided here this week. The Four Ismay Girls are very dainty in their songs and dances, "Say It While Dancing" coming in for special appreciation. Lily Lena is a popular comedienne, and the "Chauffeur of the Charabanc" catches on well. Ernest Hastings, in his humour and music at the piano, is much appreciated, "My Word, You Do Look Queer," provoking much mirth. Varney and Butt are an entertaining pair, and their burlesque racecourse business is very amusing. Robert Bemand is to be congratulated on what he has achieved in connection with his flock of pigeons. The results are truly marvellous. Mayne and Sheridan, the Wise Jesters, make a signal "hit." In their singing, dancing, and cross-talk they are particularly smart. The Trix Sisters (Helen and Josephine) are very popular in selections from their repertoire. Fred Curran, in his topical and racy numbers, brings the house down, "When It's Night Time in Our House, It's Day Time Next Door," receiving hearty applause. The Les Eldons do some startling balancing tricks.

"CHEERIO OF 1924," At the Grand, Hanley.

On Monday was produced for the first time, at the Grand Theatre, Hanley, by T. Elder Hearn, under the personal supervision of Jean Bedini, a new style of revue entitled "Cheerio of 1924." It is practically all American, and includes Murray Leslie and Phil Seed, comedians well known in the States. Leslie is an eccentric dancer and the last word at negro character delineation. Phil Seed is on the diminutive side, with exceedingly droll body movements and rubber legs. The principal lady is Viva Daron, a Canadian, whose striking personality and sweet voice captivated everyone. Denise Harley is one of America's foremost dancers. Myra Adoree has just returned from a successful tour in South America, and in "Cheerio" makes quite a hit. Myra Moore is a dainty danseuse, Wilfred Essex has a voice of sterling quality, and Albert Cosens is well cast.

The revue is full of "go" from beginning to end. The stage is never empty. Almost before one artist leaves another performer is on. The ensembles are excellent, and the chorus ladies are charming in appearance and delightfully gowned. The twelve Cuddle-Up girls are a feature, and the Eight Syncopators another attraction.

"PRANKS," At Derby.

Musical frolic, in six scenes, produced at the Derby Hippodrome, on Monday, Nov. 10, by Mr. Sydney Burns.

Mr. Sydney Burns' latest production "Pranks" had a hearty reception on its first presentation at the Derby Hippodrome on Monday evening. Each of the scenes is a pretty stage picture, and the dresses are exquisite, particularly in the final scene, "The Three-Arts Ball." Some very tuneful music has been written for the show by Joe Tunbridge, who took the conductor's chair at the opening performance, and Eric Valentine. There is a refreshing dash about the whole production, and it contains many delightful terpsichorean specialities, Winnie Goodwin and Adrian D. Ross being responsible for a remarkable dance, "The Moth and the Flame," whilst they were equally successful with "I Shall Always Love You." Miss Goodwin also scored with a cute number "Early Morning Rose," finishing up with a clever dance to Mr. Ross' saxophone accompaniment. Miss Goodwin showed great versatility, proving not only a clever dancer, but a highly diverting comedy artist. Nothing funnier than Rex London's "pranks" could be seen, and he had the house convulsed when he came on as a female impersonator, and again when, as a street vendor, he hands a despairing mother a balloon in exchange for her starving child. "Prison de Luxe" and "Flonck's en Pension" provided the best of several amusing episodes. Alma Vane sang very well two good numbers in "You're in Love" and "Hoping," which she shared with Frederick Granger, who has a fine voice. His "Sahara" was greatly enjoyed, and there was much mystery attached to the broadcasting of this number by three unseen loud speakers in different parts of the house. It was a novel and interesting illusion. Romani was encored for his skilful violin playing, and others who did well were Tony Devigne, Williams and Warden, and Tess O'Connor. A bevy of charming girls formed an effective background. The book is by Charles Baldwin, and the entire production is devised and staged by Mr. Burns himself. Many beautiful bouquets were handed up, and the show is assured of a successful run.

On Saturday next at 8 p.m. a concert, under the direction of Mr. Cecil Ward, of Kingston, will take place at the Parochial Hall, Grand-drive, Raynes Park, in aid of S. Saviour's Poor Fund.

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A Musical Play in Two Acts. From the Spanish, By Pase Y. Abati. Music by Pablo Luna. Book and Lyrics by Boyle Lawrence. With—
DESIREE ELLINGER. GREGORY STROUD. DENIER WARREN. COURTICE POUNDS.

6.30 HOLBORN EMP. 9.0
CLARICE MAYNE. MAY HENDERSON. FRED CURRAN. HARRY BEDFORD. DORIS ASHTON. BILLY REVEL & BETTY DE LAUNE. ELVENA & ALERT. LES ELDONS. ROBERT BEMAND.
EVERY AFTERNOON, 2.30, THE BRUCE WINSTON PLAYERS

6.40 KILBURN EMPIRE 9.0
Lew Lake Presents "WHISPERS." Including— ARCHIE GLEN. JENNIE GREGSON.

6.15 LEWISHAM HIP. 8.40
F. D. Neilson Presents "UNEMPLOYED." The Great Comedy Burlesque.

6.40 CAMBERWELL PL. 9.0
ETHEL LEVEY. BERT COOTE. JAY LAURIER. MARJORIE FULTON. BALZAK CIRCUS. LILY LENA. O'WRAY & O'DARE. SINCLARIS & DALVA. ERNIE ROMA. THE 3 EQUALS.

6.40 GRAND, ClaphamJ. 9.0
THE TRIX SISTERS. MAY HENDERSON. JAY LAURIER. FRED RUSSELL. IVOR VINTOR. MAYNE & SHERIDAN. KENNA BROS. FRED COOPER. HAL WRIGHT. AUDREY KNIGHT.

6.40 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mulford) Present "THE APPLE OF EDEN."

6.40 HAMMERSMITH PL. 9.0
Lane-Fox, Ltd., Presents "NELLY DEAN." A Norman Lee Show. Starring— GERTIE GITANA AND FULL COMPANY.

6.40 ILFORD HIPPO. 9.0
D. L. Keith (By arrangement with Harry Day) Presents— "VISIONS." Featuring— DICK EVANS. LE VOIE & MORAN. ELAINE ROSSLYN.

6.40 SHOREDITCH OLY. 9.0
Harry Day Presents "RADIOS." An Electrical Revue. GEORGE CLARKE. KITTY EMSON.

6.30 CROYDON EMPIRE 8.45
Tom Arnold (For the Thea Productions) Presents "SEEING LIFE." Featuring— EDWIN LAWRENCE and ALICE WATTS.

6.40 ISLINGTON EMPIRE 9.0
NAUGHTON & GOLD. ROLF SLATER. DOLLY ELSWORTHY. FRANK H. FOX. NICK MORTON. THE VESTYS. LE DAIR.

6.40 POPLAR HIPPO. 9.0
The Up to the Minute Revue, "RODEO GIRL." Including— FRANKLAND GREY. BARNEY O'REILLY. CECIL WAYNE. ELSIE HERBERT.

6.40 WILLESDEN HIP. 9.0
"THE WAGER." OWEN McGIVENEY. ERNEST HASTINGS. FYNE & HURLEY. BILLY BENNETT. THE CHISHOLMS. JOHNSON CLARK. HERBERT LA MARTINE. RINGLE BROS.

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mulford) Present "UNDER TWO FLAGS."

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 17, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 8 NOW DUE.

ALBANY WARD THEATRES.

(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

JERSEY ALHAMBRA.—Wallace and Cobb.

JERSEY OPERA HOUSE.—"Aerial Flashes."

SALISBURY PALACE.—"Sign On."

WEYMOUTH JUBILEE HALL.—"Scaramouche" film.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Austin and George.

HAMILTON HIPPODROME (rehearsal, 1).—Rothesay Entertainers.

IPSWICH HIPPODROME (rehearsal, 11.30).—Harry Slingsby presents "Peeps" revue.

IPSWICH LYCEUM THEATRE.—"Zatinka."

NORWICH HIPPODROME (rehearsal, 1).—Harry Levaine presents "Oh! Betsy" revue.

NORWICH THEATRE ROYAL.—Hamilton Deane and company.

PAISLEY RINK PALACE (rehearsal, 12).—Sisters Houston, Fosbrook, Rich and Kemsley.

PAISLEY THEATRE (rehearsal, 12).—"Rosita."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Annie Rooney, Sadie Morris, Chas. Falka, Victoria Monks, Bert Terrell, Three Argentas, A. D. Robbins and company.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Bros. Williams, pictures, and Frank and Cissie Penrose.

BURY HIPPODROME.—The Broadhead Players present "Smouldering Fires."

ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The Yellow Ticket."

LIVERPOOL PAVILION THEATRE.—Messrs. Fred Collins' Productions, Ltd., present "Guess the Title" revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Will Murray presents "Casey's Court."

MANCHESTER JUNCTION THEATRE.—Allison and Dennis, pictures, and company as booked.

MANCHESTER KING'S THEATRE.—Mr. Harry Firth presents "Oh! Dolly!" revue.

MANCHESTER METROPOLE THEATRE.—Mr. Ernie Lotinga presents "House Full" revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "A London Actress."

MANCHESTER QUEEN'S PARK HIPPODROME.—George Formby, jnr., Bert Maddison, Four Millions, Susie Marney, Marcus, Three Durhams, Three Ringlands.

MORECAMBE WINTER GARDENS.—picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Messrs. Fred Groves and Harold Lloyd present "The Under Dog."

SALFORD ROYAL HIPPODROME.—Percy Honri, Lena Brown, W. G. Watts, Five Victorias, Harry Taft, Saltley and his Nibs, Madge Grey, Morny Cash.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Teddy Morris' Revue "There You Are, Then."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Fred Astley presents "The Big Stage Circus."

WEST BROMWICH THEATRE ROYAL.—Chas. Linton, "It's Quite All Right" Revue.

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Cranston-Heath Productions, "Fags."

BRADFORD.—Oxford Productions, "Fun in a Cabaret."

BURNLEY.—Cambridge Productions, "Rent Free."

CARLISLE.—George William's "Crisps," Evelyn Tyser.

HALIFAX.—Tom Arnold's "Love and Laughter."

HUDDERSFIELD.—The Great Carmo.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Dick Ray's "Evening News."

WARRINGTON.—George Sax's "Sixes and Sevens."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.

BIRMINGHAM GRAND (rehearsal, 1).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Sergeant Brennan, The Vanwycks present the Juggling Demons, Mona Vivian, Will Hay, Hilda Nelson, and Patricia Rossborough, Carr Lynn, Victor Andre, Lou Radford, Hengler Brothers.

CARDIFF EMPIRE (rehearsal, 1).—Jack Joyce's Circus.

EDINBURGH EMPIRE (rehearsal, 12).—Harry Herbert, O'Gorman Brothers, The Fan Jacks, De Biere, Adam Tomlinson, "The Act Beautiful," Sydney and Adelaide.

FINSBURY PARK EMPIRE (rehearsal, 1).—Paddy Saunders, Vera Rudd and Partner, St. Juste and Higgins, Jennie Benson, Joe Jackson, Jay Whidden, The Three Appalonas.

GATESHEAD EMPIRE (rehearsal, 1).—"Bluebeard's Eighth Wife."

GLASGOW ALHAMBRA (rehearsal, 11).—Mr. and Mrs. Graham Moffatt and Co. in "Susie Tangles the Strings."

GLASGOW COLISEUM (rehearsal, 11).—The great film "The Nibelungs."

GLASGOW EMPIRE (rehearsal, 11).—Macdonald and Young present "Maid of the Mountains." Herbert Lee.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

HULL PALACE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

LEEDS EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Barry and Mark Lupino, Osborne and Perryer, and Rebla.

LIVERPOOL OLYMPIA. (rehearsal, 1).—André Charlot and Jack Hulbert present "By the Way." Cast includes Cicely Courtneidge, Toots Pounds, and Jack Hulbert.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Brighter London."

NEWCASTLE EMPIRE (rehearsal, 1).—The Ehnar Trio, Stella and Partner, Kirkby and Hudson, Robb Wilton, J. W. Rigby, Jack Lane, Clarkson Rose.

NEW CROSS EMPIRE (rehearsal, 1).—The Vedras, Bruce Green, Renee and Godfrey, Charles Austin and Co., Fred Barnes, Lillian Burgiss, Ricken and Rose.

NEWPORT EMPIRE (rehearsal, 1).—"Mr. Tower of London." Cast includes Archie Pitt and Gracie Fields.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"The Little Minister." Cast includes Peggy O'Neil.

PRESTON EMPIRE (rehearsal, 11).—Sir Frank Benson and company.

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Has a Wife the Right?"

SHEFFIELD EMPIRE (rehearsal, 1).—"A Week in a Night." Cast includes Sam Mayo, Marvine.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—T. Elder Hearn presents "Rumours of 1924."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Fred Duprez and Co., in "Mr. Manhattan."

STRATFORD EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

SUNDERLAND EMPIRE (rehearsal, 1).—Daly's Theatre production, "Toni."

SWANSEA EMPIRE (rehearsal, 2).—Tom Arnold presents "All In Favour." Cast includes Frederic Bentley.

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," Tucker, "Our Palace Girls." The Nicoletos, Gilbert and French, Claudia Alba.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Parish Relief."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—"Bluebeard's Eighth Wife."

BURY THEATRE ROYAL.—George Edwardes' "Toni."

DEWSBURY THEATRE ROYAL.—"Outward Bound."

HALIFAX GRAND THEATRE.—"On the Bounce."

HALIFAX THEATRE ROYAL.—Mrs. Patrick Campbell

HUDDERSFIELD HIPPODROME.—Jack Gallagher in 'Wake Up."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

ROCHDALE THEATRE ROYAL.—"When Knights Were Bold."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Three Bags Full."

BRIGHTON HIPPODROME (rehearsal, 12).—"Jig Saw."

LEEDS HIPPODROME (rehearsal, 12).—Harry Gunn, Foy and Foy, Daisy Dormer, Metro. Gnomes Band, Chas. Ulrick, Nellie Wigley.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Who's My Father?"

NEWCASTLE HIPPODROME (rehearsal, 12).—"Mam'zelle Kiki."

PARIS ALHAMBRA (period commencing Nov. 14, 1924).—Little Tich, Astra Follies, Tom Rees, Morue, Rochez Monkeys, Flying Winskills, Beretta Trio, Georges Roger, Imperial Trio, Frankie and Lady, M. Chikioshi, Four Clementines, Derra de Moroda, Bnico, Evans and Perez, Darna and Riandzo.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Globe Trot."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Family Circle."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Vogues of 1924."

SOUTHEND HIPPODROME (rehearsal, 12).—"Scandals of 1924."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Pppets."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. E. B. Seener presents "A Trip to Paris."

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—King and Summers, Dancing Royals, Estelle and Trent, Marjorie Preston, Val Lind, Little Zola.

ASTON HIPPODROME (rehearsal, 12).—"Oceans of Joy."

AYR PAVILION THEATRE (rehearsal, 1).—"The Talk of the Town."

BATH PALACE.—"Our Liz" Revue.

BELFAST EMPIRE (rehearsal, 12.30).—"Good Times Coming."

BLOOMSBURY "CINEMA."—James Hunter.

BOURNEMOUTH "WESTOVER."—Wm. J. Aspden and Miss Upstone.

CHESTER ROYALTY THEATRE (rehearsal, 12).—Bert Weston, Con Ingham and Co., Coronas, Christo and Strand, Clara Kenyon, Dave Bruce, and Lawson Williams and Miss J. Calder.

COVENTRY HIPPODROME (rehearsal, 1).—G. H. Elliott and Emilie Hayes.

EALING PALLADIUM (rehearsal, 12).—Sinclair's Marionettes, Ted Saunders.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Autumn Frolics."

EDMONTON EMPIRE (rehearsal, 12).—Reg. Bolton presents "The Hot-Pot."

EXETER HIPPODROME.—Miss Ella Shields, Maurice Sterndale, Jack Wynne and Co., Alf Jephson, Jubb and Jerome, Holden and Graham.

GLASGOW PAVILION.—Ernie Lotinga presents "Khaki."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—Arthur Bourchier's company.

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Tonics."

GREAT YARMOUTH HIPPODROME.—"Dippy" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—Florrie Forde and company as booked.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Harry Day presents "Ideas."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Times" (Frank E. Franks' Revue.

NOTTING HILL GATE CORONET (rehearsal, 12).—Beryl Riggs, The Scholeys.

PENGE EMPIRE (rehearsal, 12).—Esta Stella and Jerry Verno in "Pages."

POPLAR QUEEN'S (rehearsal, 4).—Revue, "Pledges."

READING PALACE THEATRE.—"Flames."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Norton and Forbee, John Luxton, and pictures.

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LUCK 3—VIVIENNES.
LUCK 4—THE GORILLA'S REVENGE.
LUCK 5—BRAME.
LUCK 6—INDIAN MOON.
LUCK 7—THE GLOBES OF TRUTH.
LUCK 8—THE WONDER VOICE.
LUCK 9—LOVE POTIONS.
LUCK 10—SALLY.
LUCK 11—THE JAZZ BAND.
LUCK 12—LITTLE BABS.
LUCKY 13—MY LADY BEAUTIFUL.
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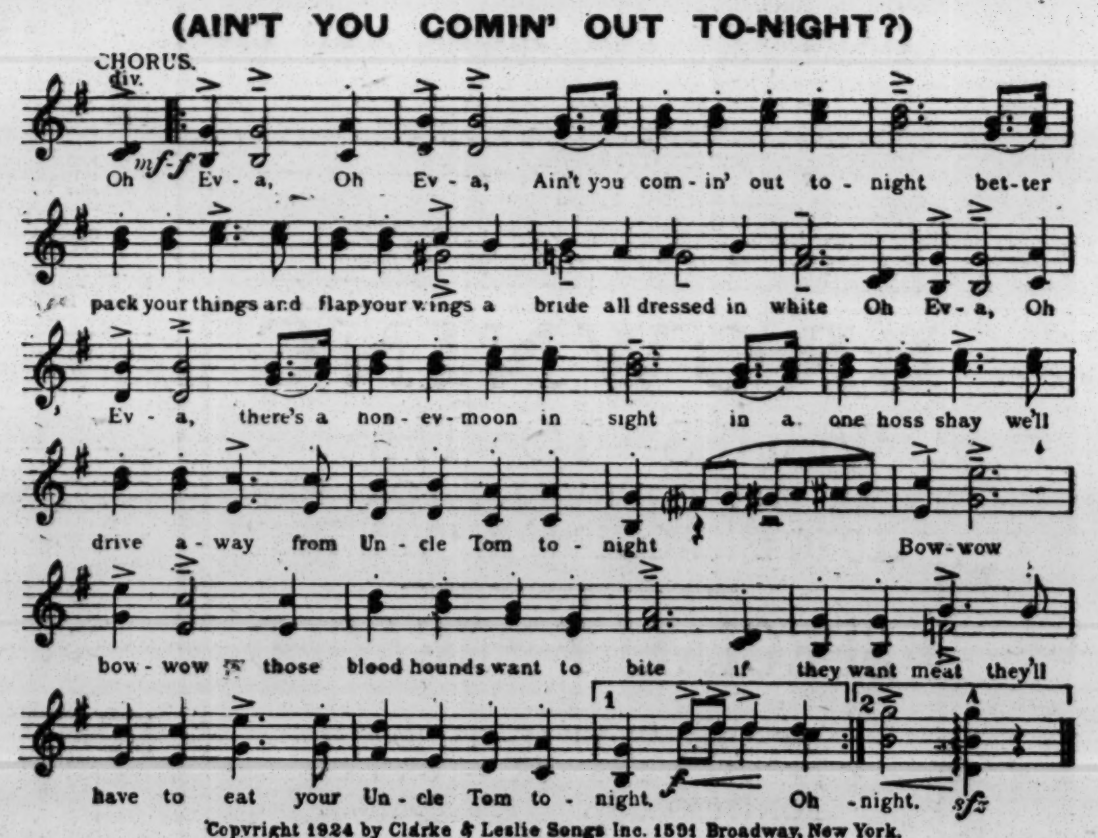
CHORUS.
div.
mf-f
Oh Ev - a, Oh Ev - a, Ain't you com - in' out to - night bet-ter
pack your things and flap your wings a bride all dressed in white Oh Ev - a, Oh
Ev - a, there's a non - ev - moon in sight in a one hoss shay we'll
drive a - way from Un - cle Tom to - night Bow-wow
bow - wow those blood hounds want to bite if they want meat they'll
1
2
A
have to eat your Un - cle Tom to - night. Oh - night.
sfz

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ON THE ROAD.

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PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Bursiem (season).
ARCHIE.—Nov. 10, Grand, Derby; 17, Grand, Wolverhampton.
BACHELOR HUSBANDS. — Nov. 10, Palace, Southampton; 17, Royal, Chatham.
BAT, THE.—Nov. 17, Victoria, Burnley.
BATTLING BUTLER.—Nov. 10, Bristol; 17, Nottingham.
BAYNTON, HENRY.—Nov. 10, Hippo., Keighley; 17, H.M., Aberdeen.
BEGGAR'S OPERA (LYRIC).—Nov. 17, King's, Ilkley (3), O.H., Buxton (3).
BEGGAR'S OPERA (FOWLER).—Nov. 10, P.O.W., Rugby; 17, Alexandra, S. Newington.
BELLA DONNA.—Nov. 10, Lyceum, Edinburgh.
BELLE OF NEW YORK.—Nov. 10, T.R., Barnsley; 17, Tower, Goole.
BENSON, SIR FRANK.—Nov. 10, St. George's, Kendal; 17, Empire, Preston.
BETTY.—Nov. 10, Crewe.
BETTY.—Nov. 10, T.R., Portsmouth; 17, T.R., Hanley.
BLUEBEARD'S EIGHTH WIFE (RED). —Nov. 10, King's, Dundee; 17, Empire, Gateshead.
BLUEBEARD'S EIGHTH WIFE (BLUE). —Nov. 10, Hippo., Nottingham; 17, T.R., Blackburn.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Nov. 10, T.R., Halifax; 17, Stroud (3), Hereford (3).
BOURCHIER, ARTHUR.—Nov. 10, T.R., Hanley; 17, Hippo., Golders Green.
BRITISH NATIONAL OPERA CO.—Nov. 10 and 17, T.R., Glasgow.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK.—Nov. 10, Electric, Grassmoor.
BUNTY PULLS THE STRINGS (NO. 1). —Nov. 10 and 17, Alhambra, Glasgow.
BUNTY PULLS THE STRINGS (NO. 2). —Nov. 10, County, Shrewsbury (3), O.H., Buxton (3).
CARL ROSA OPERA CO.—Nov. 10, Gaiety, Dublin, and P.G.T., Folkestone.
CARNIVAL.—Nov. 10, T.R., Guildford; 17, O.H., Kidderminster.
CAT AND CANARY.—Nov. 10, Ilkeston; 17, Bishop Auckland.
CATHERINE.—Nov. 10, Prince's, Bristol; 17, P.O.W., Birmingham.
CHARLEY'S AUNT.—Nov. 10, Prince's, Manchester; 17, O.H., Harrogate.
CHARLEY'S AUNT.—Nov. 10, P.H., Nairn.
COMPTON COMEDY CO.—Nov. 10, Palace, Westcliff.
DAREDEVIL.—Nov. 10, H.M., Aberdeen; 17, T.R., Darlington.
DEANE, HAMILTON.—Nov. 10, Grand, Luton; 17, T.R., Norwich.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DIPLOMACY.—Nov. 10, Prince's, Bradford; 17, New, Cardiff.
DOBELL, W.—Nov. 8, Town Hall, Sligo (4).
DORAN, CHARLES.—Nov. 10, Royal, Bournemouth.
DOUBLE OR QUIT.—Nov. 10, T.R., Yarmouth.
D'OYLY CARTE OPERA CO. — Nov. 10, T.R., Newcastle.
D'OYLY CARTE OPERA CO.—Nov. 10, Artillery, Woolwich.
DUNSTAN, EDWARD. — Nov. 10, New, Port Talbot; 17, Arcadia, Colwyn Bay.
EADIE, DENNIS.—Nov. 10, Brixton Theatre.
EDGE O' BEYOND.—Nov. 10, Rhyl (3), Colwyn Bay (3).
ELIZA COMES TO STAY.—Nov. 10, T.R., Ashton-under-Lyne; 17, T.R., Bedford.
FAKE, THE (LEONARD LAWRENCE).—Nov. 10, King's, Edinburgh; 17, O.H., Leicester.
FATA MORGANA.—Nov. 10, T.R., Brighton; 17, Gaiety, Hastings.
FATAL WEDDING.—Nov. 10, Grand, Brighton; 17, Empire, Peterborough.
FORBES-ROBERTSON, FRANK.—Nov. 10, T.R., Sheffield.
FRENCH LEAVE.—Nov. 10, Hippo., Wrexham.
GABRIELLE.—Nov. 10, O.H., Southport; 17, Hippo., Nuneaton.
GODWIN-HALLETT OPERA CO. — Nov. 10, Assembly R., Malvern.
GREEN GODDESS.—Nov. 10, King's, Hammersmith; 17, Brixton Theatre.
HAPPY MARINER.—Nov. 10, Hippo., Gloucester.
HAS A WIFE THE RIGHT?—Nov. 10, Empire, York.
HAVOC.—Nov. 10, O.H., Manchester; 17, New, Oxford.
HINDLE WAKES.—Nov. 10, Pier Pavilion, Southport.
HONOURABLE MR. TAWNISH.—Nov. 10, P.O.W., Birmingham; 17, Grand, Leeds.
HOUSE FULL.—Nov. 10, Pavilion, Liverpool.
IN THE NEXT ROOM.—Nov. 10, W.G., New Brighton.
IRENE.—Nov. 10, Palace, East Ham.
IT PAYS TO ADVERTISE (WHITE).—Nov. 10, Lincoln; 17, Ashton-under-Lyne.
IT PAYS TO ADVERTISE (RED).—Nov. 10, Northampton; 17, Grimsby.
IT PAYS TO ADVERTISE (BLUE).—Nov. 10, T.R., Glasgow; 17, Grand, Blackpool.
JOAN ALL ALONE.—Nov. 17, Hippo., Poplar.
JEFFERSONS, THE, and THE OPTIMISTS.—Nov. 10, H.M., Carlisle.
KATINKA.—Nov. 10, Royal, Norwich.
KATJA, THE DANCER.—Nov. 10, Grand, Leeds; 17, Lyceum, Sheffield.
LAST WALTZ.—Nov. 10, Grand, Southampton; 17, T.R., Bournemouth.
LIE, THE (THORNDIKE). — Nov. 10, Wimbledon Theatre.
LIE, THE (FRY). — Nov. 10, Shrewsbury (3).
LILAC TIME.—Nov. 10, Grand, Hull; 17, Court, Liverpool.
LILIES OF THE FIELD.—Nov. 10, T.R., Swansea.
LINDO, FRANK.—Nov. 10, Royal, Leicester.
LITTLE BIT OF FLUFF.—Nov. 10, Mansfield; 17, King's Lynn.
LITTLE NELLIE KELLY.—Nov. 10, Lyceum, Sheffield; 17, Lyceum, Edinburgh.
LOVE MATCH.—Nov. 10, Empire, New Cross; 17, Empire, Stratford.
LURE, THE.—Nov. 17, Richmond T.
MACDONA PLAYERS.—Nov. 10, Victoria, Burnley; 17, O.H., Scarborough.
MAID OF THE MOUNTAINS.—Nov. 10, Empire, Edinburgh; 17, Empire, Glasgow.
MACKEY, CHALMERS.—Nov. 10 and 17, Princess's, Glasgow.
MADAME POMPADOUR.—Nov. 10, Court, Liverpool.
MADAME POMPADOUR (N.).—Nov. 10, Royal, Hyde.
MADAME POMPADOUR (S.).—Nov. 10, Gaiety, Oldham.
MAM'ZELLE KIKI.—Nov. 10, Palace, Hull; 17, Hippo., Newcastle.
MAN WHO CAME HOME. — Nov. 10, Playhouse, Cardiff.
MARLBOROUGHS, THE.—Nov. 10, New, Cardiff.
MARTIN HARVEY, SIR JOHN.—Nov. 10, T.R., Birmingham; 17, Grand, Hull.
MARY, MARY, QUITE CONTRARY.—Nov. 10, Shakespeare, Liverpool; 17, O.H., Southport.
MARY ROSE.—Nov. 10, O.H., Harrogate; 17, Prince's, Manchester.
MAXIM REPERTORY.—Nov. 10 and 17, Lyric, Ashby.
MERRY WIDOW.—Nov. 10, Royal, Huddersfield.
MIDNIGHT WEDDING.—Nov. 10, Street, Somerset (3), Bridgwater (3); 17, Palace, Ebbw Vale.
MOFFAT, GRAHAM (NO. 1).—Nov. 10 and 17, Alhambra, Glasgow.
MONSIEUR BEAUCAIRE.—Nov. 10, New, Northampton; 17, H.M., Walsall.
MR. MANHATTAN.—Nov. 10, Hippo., Sheffield; 17, Empire, South Shields.
MRS. DANE'S DEFENCE.—Nov. 10, Lyceum, Newport; 17, Grand, Swansea.
MR. TICKLE, M.P.—Nov. 10, Empire, Sunderland.
NELLIE DEAN.—Nov. 10, Hippo., Lewisham.
NOTHING BUT THE TRUTH.—Nov. 10, Palace, Salisbury.
OFFICERS' MESS. — Nov. 10, Hippo., Richmond; 17, Boro', Stratford.
O'MARA OPERA CO.—Nov. 10, T.R., King's Lynn.
OUR BETTERS.—Nov. 10, Royal, Exeter; 17, Wimbledon Theatre.
OUR NELL.—Nov. 10, Hippo., Golders Green.
OUTSIDER, THE.—Nov. 10, O.H., Tunbridge Wells.
OUTWARD BOUND.—Nov. 10, Empire, Preston; 17, Victoria Hall, Sunderland.
PATRICK CAMPBELL, MRS.—Nov. 10, T.R., Rochdale; 17, T.R., Halifax.
PEG O' MY HEART.—Nov. 10, Regent, London; 17, Royal, Plymouth.
PERI.—Nov. 10, P.O.W., Grimsby; 17, Hippo., Darlington.
PHYLLIS NEILSON-TERRY.—Nov. 10, Lyceum, Edinburgh; 17, T.R., Newcastle.
PICCADILLY PURITAN.—Nov. 10, Empire, Grantham.
PINERO REPERTORY.—Nov. 17, West Pier, Brighton.
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Nov. 10, Col., Wallasey; 17, Rusholme, Manchester.
PLUS FOURS.—Nov. 10, Paisley; 17, Grand, Falkirk.
POLLYANNA.—Nov. 10, O.H., Leicester.
POPULAR OPERA.—Nov. 10, Royal, Jarrow.
PRINCESS'S OWN.—Nov. 10, Richmond; 17, Maidstone.
PRISCILLA AND THE PROFLIGATE.—Nov. 10, Lyceum, Ipswich; 17, T.R., Bury St. Edmunds.
PRIVATE SECRETARY.—Nov. 10, Hippo., Darlington; 17, T.R., Hyde.
QUAKER GIRL.—Nov. 17, Grand, Lancaster.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Nov. 10 and 17, Hippo., Altrincham.
RETURN OF SHERLOCK HOLMES.—Nov. 10, York.
RICHARD, HOW COULD YOU?—Nov. 10, T.R., Leicester.
RISING GENERATION.—Nov. 10, Blackpool; 17, Northampton.
ROMANCE.—Nov. 10, Court, Warrington; 17, Royal, Sheffield.
SALLY.—Nov. 10, O.H., Belfast; 17, O.H., Cork.
SIX-CYLINDER LOVE.—Nov. 10, New, Oxford; 17, Playhouse, Cardiff.
SIXTH MAN.—Nov. 10, T.R., Bolton; 17, O.H., Manchester.
STOP FLIRTING.—Nov. 10, O.H., Cheltenham; 17, T.R., Bath.
SUN BATHERS.—Nov. 10, O.H., Cork.
SUNNY SOUTH.—Nov. 10, Marina, Lowestoft.
SUNSHINE SALLY.—Nov. 10, Empire, Wallsend.
TERRY, FRED.—Nov. 10, New, Cardiff.
THREE BIRDS.—Nov. 10, Royal, Aldershot.
TILLY.—Nov. 10, Empire, Chiswick.
TONI.—Nov. 10, Royal, Blackburn.
TONI.—Nov. 10, Royal, Nottingham.
TONI.—Nov. 10, O.H., Burton.
TONS OF MONEY.—Nov. 10, Eden, Bishop Auckland; 17, T.R., Barnsley.
TONS OF MONEY (BLUE).—Nov. 10, Bury; 17, Oldham.
UNDER DOG, THE.—Nov. 10, Hippo., Manchester; 17, Hippo., Preston.
WHIRLED INTO HAPPINESS.—Nov. 10, T.R., Leamington; 17, O.H., Cheltenham.
WHITE CARGO.—Nov. 17, T.R., Leeds.
YOUNGER GENERATION. — Nov. 10, West Pier, Brighton.

REVUES.

AERIAL FLASHES.—Nov. 10, Jubilee Hall, Weymouth.
ALL IN FAVOUR.—Nov. 10, King's, Southsea; 17, Empire, Swansea.
ALL VIM.—Nov. 10, New, Tonbridge; 17, Col., Cheltenham.
APRIL SHOWERS.—Nov. 10, Empire, Burnley; 17, Hippo., Accrington.
AUTUMN FROLICS.—Nov. 10, Hippo., Hamilton.
BILL OUT OF WORK.—Nov. 17, Bordesley, Birmingham.
BRIGHTER LONDON.—Nov. 10, Olympia, Liverpool.
BRILLIANTS.—Nov. 10, Palace, West Hartlepool; 17, Court, Warrington.
BRINGING UP FATHER. — Nov. 10, Grand, Lancaster; 17, Tivoli, New Brighton.
BY THE WAY.—Nov. 10, Palace, Manchester.
CABARET GIRL.—Nov. 10, Artillery, Woolwich.
CABARET NIGHTS.—Nov. 10, Rotunda, Liverpool.
CASEY'S COURT.—Nov. 10, Met., Manchester.
CHEERIO.—Nov. 10, Grand, Hanley.
CHEER UP.—Nov. 10, Hippo., Great Yarmouth.
CRASH.—Nov. 10, Hippo., Wigan; 17, Grand, Doncaster.
CRISPS.—Nov. 10, Hippo., Rotherham; 17, Palace, Carlisle.
DANCING BARBER.—Nov. 10, Empire, Newport.
DASHES.—Nov. 10, Borough, Wallsend.
DAUBS AND DIMPLES.—Nov. 10, Royal, Smethwick.
DEOGH-AN-DORIS.—Nov. 10, Met., Glasgow.
DIPPY.—Nov. 10, Alex., Hull.
DON'T WORRY.—Nov. 10, Walham Green; 17, Wrexham.
DRAWING THE DOLE.—Nov. 10, Met., Glasgow.
EPISODES.—Nov. 10, Empire, West Bromwich.
EVENING NEWS. — Nov. 10, Hippo., Boscombe.
EVENTS.—Nov. 10, Cardiff; 17, Birmingham.
FAGS.—Nov. 10, Hippo., Manchester.
FAMILY CIRCLE. — Nov. 10, Hippo., Leeds.
FIZZ.—Nov. 10, Empire, Wolverton.
FORBIDDEN FRUIT.—Nov. 10, Torquay; 17, Plymouth.
FRENCH FOLLIES.—Nov. 10, Empire, Penge.
FROLICS OF 1924. — Nov. 10, Central, Broxbourne.
FUN IN A CABARET.—Nov. 10, Hippo., Mexborough; 17, Palace, Bradford.
FUN ON AN OCEAN LINER.—Nov. 10, O.H., Coventry; 17, Col., Portsmouth.
GAY CITY.—Nov. 10, Olympia, Dublin; 17, O.H., Londonderry.
GINGER.—Nov. 10, Palace, Reading.
GLOBE TROT, THE.—Nov. 10, Chatham; 17, Portsmouth.
GOING SOME.—Nov. 10, Tivoli, Hull; 17, Empire, York.
GOOD TIMES COMING.—Nov. 10, Olympia, Coalville; 17, Empire, Belfast.
GOODS, THE.—Nov. 17, Smethwick.
GOSSIPS AND GAMBLES.—Nov. 10, Royal, Leigh.
GRUMBLES.—Nov. 10, O.H., Jersey; 17, T.R., Stratford.
GUESS THE TITLE.—Nov. 10, King's, Longsight; 17, Pavilion, Liverpool.
HAPPY DAYS.—Nov. 10, Hippo., Gateshead.
HELLO! BILL.—Nov. 17, Alex., Hull.
HEY PRESTO.—Nov. 10, King's, Southsea; 17, Alex., Birmingham.
HIGH HEELS AND STOCKINGS.—Nov. 10, Palace, Rawtenstall; 17, Marina, Lowestoft.
HOLD UP.—Nov. 10, Empire, Edmonton.
HOLLYWOOD FOLLIES.—Nov. 10, Birmingham; 17, Palace, Hull.
HONEYMOON GIRL.—Nov. 10, Hippo., Bristol; 17, Empire, Shepherd's Bush.
HOUSE FULL.—Nov. 10, Pav., Liverpool; 17, Met., Manchester.
HULLO! WEMBLEY.—Nov. 10, Hippo., Belfast; 17, Grand, Limerick.
IDEAS.—Nov. 10, Hastlepool; 17, Kingston.
IRISH AND PROUD OF IT. — Nov. 10, Palace, Oldham.
JAZZLAND.—Nov. 10, Hippo., St. Helens.
JIG SAW.—Nov. 10, Hippo., Southend; 17, Hippo., Brighton.
JOG TROT.—Nov. 10, Grand, Halifax; 17, Col., Kettering.
KHAKI.—Nov. 10, Hippo., Manchester.
LAUGHS AND LADIES.—Nov. 10, Met., Bootle.
LITTLE MISS PUCK.—Nov. 10, King's, Dundee; 17, Empress, Brixton.
LONDON TO NEW YORK. — Nov. 10, Queen's, Castleford; 17, Olympia, Dublin.
LOVE AND KISSES.—Nov. 10, Hippo., Wolverhampton.
LOVE AND LAUGHTER.—Nov. 10, Empire, Kingston-on-Thames; 17, Palace, Halifax.
LUCKY 13.—Nov. 10, Palace, Bradford; 17, Hippo., Ilfracombe.
ME AND MY GAL.—Nov. 10, Hulme Hippo., Manchester.
MELODY BOX.—Nov. 10, Empire, Finsbury Park.
MAGICAL MOMENTS.—Nov. 10, Hippo., Newcastle.
MARGUERITE.—Nov. 10, Col., Cheltenham.
MIRRORS.—Nov. 10, Shoreditch; 17, Bedford, Camden Town.
MODELS AND MUDDLES. — Nov. 10, Alex., Stoke Newington; 17, Hippo., Eastbourne.
MR. TOWER OF LONDON.—Nov. 10, Metropolitan, W.
NINE O'CLOCK REVUE.—Nov. 10, Empire, Swindon; 17, T.R., Birmingham.
OCEANS OF JOY.—Nov. 10, Hippo., Rochdale; 17, Hippo., Aston.
ODDS AND ENDS.—Nov. 10, Truro.
OH! DOLLY.—Nov. 10, Col., Oldham; 17, King's, Longsight.
O.K.—Nov. 10, Col., Portsmouth.
ON THE BOUNCE.—Nov. 17, Grand, Halifax.
ON THE DOLE (NO. 1).—Nov. 10, Hippo., Birkenhead.
ON THE DOLE.—Nov. 10, Coventry.
ON THE PANEL.—Nov. 10, Empire, Ashton-under-Lyne; 17, Hippo., Darwen.
OUR LIZ (NO. 1).—Nov. 10, Empire, Hackney; 17, Chatham.
OUR LIZ.—Nov. 10, Alhambra, Barnsley; 17, Palace, Bath.
PARADISE ALLEY.—Nov. 17, Grand, Plymouth.
PARISH RELIEF.—Nov. 10, Empire, South Shields; 17, Empire, West Hartlepool.
PATCHES OF 1924.—Nov. 10, Cambridge, Spennymoor; 17, Gaiety, Houghton-le-Spring.
PEEPS OF 1924.—Nov. 10, Ipswich; 17, Norwich.
PINS AND NEEDLES.—Nov. 10, Palace, Bath.
PLEDGES.—Nov. 10, Palace, Chatham; 17, Queen's, Poplar.
PUPPETS.—Nov. 10, Grand, Croydon.
QUICK FIRE.—Nov. 10, Hippo., Eastbourne.
RADIOS.—Nov. 10, Aldershot; 17, Shoreditch.
RAINBOW, THE.—Nov. 10, Hippo., Huddersfield; 17, Hippo., Balham.
RATTLES.—Nov. 10, Palace, Watford; 17, Palace, Walthamstow.
REAL STUFF, THE.—Nov. 17, O.H., Burton.
RENT FREE.—Nov. 10, Palace, Carlisle.
RING IN.—Nov. 10, Alhambra, Bradford; 17, Empire, Leeds.
RISK IT.—Nov. 17, Palace, Chatham.
RODEO GIRL.—Nov. 17, Hippo., Poplar.
ROSETTE.—Nov. 10, T.R., West Bromwich; 17, Empire, Southampton.
ROUNDABOUT, THE.—Nov. 10, Empire, Nottingham; 17, Grand, Hanley.
ROUND THE TOWN.—Nov. 10, Empire, Dewsbury; 17, Hippo., Rochdale.
RUMOURS OF 1924.—Nov. 10, Empress, Brixton; 17, King's, Southsea.
SCANDALS OF 1924.—Nov. 10, Brighton; 17, Southend.
SCOTCH AND POLLY.—Nov. 10, Palace, Chelsea.
SCOTCH BROTH.—Nov. 17, King's, Kilmarnock.
SEEING LIFE.—Nov. 10, Grand, Clapham.
SERVED HOT.—Nov. 10, Limerick.
SHAVINGS.—Nov. 10, Hippo., Ipswich; 17, Hippo., Stockton-on-Tees.
SIDE SHOW.—Nov. 10, Palace, Warrington.
SIGN ON.—Nov. 10, St. Helens; 17, Salisbury.
SIXES AND SEVENS.—Nov. 10, Palace, Blackburn.
SNACKS.—Nov. 17, T.H., Pontypridd.
SNATCHES.—Nov. 10, Palace, Rawtenstall.
SOME COCKTAIL.—Nov. 10, O.H., Inverness; 17, Pavilion, Wishaw.
SPARE PARTS.—Nov. 10, Alex., Birmingham.
SPLINTERS.—Nov. 10, Palladium, Southport; 17, Palace, Blackpool.
STOP.—Nov. 10, Palace, Ibstock.
SUN BATHERS.—Nov. 10, O.H., Cork.
TEN TO ONE ON.—Nov. 10, Grand, Doncaster; 17, Queen's, Castleford.
TONS OF FUN.—Nov. 10, Royal, Oldham; 17, Pavilion, Southport.
TRIP TO PARIS. — Nov. 10, T.R., Windsor; 17, Hippo., Aldershot.
'ULLO!—Nov. 10, Empire, Swansea.
UNEMPLOYED.—Nov. 10, Palace, Camberwell; 17, Hippo., Lewisham.
UP THE RIVER.—Nov. 17, Alhambra, Devonport.
VISIONS.—Nov. 10, Hammersmith; 17, Ilford.
VOGUES OF 1924.—Nov. 17, Hippo., Southampton.
WAKE UP.—Nov. 17, Hippo., Huddersfield.
WANGLES OF 1924.—Nov. 10, Royal, Edinburgh.
WEEK IN A NIGHT.—Nov. 10, Empire, Leeds.
WHISPERS.—Nov. 10, Palace, Halifax.
WHITE HEATHER.—Nov. 17, T.R., Whitehaven.
WINNERS OF 1924.—Nov. 10, Lyceum, Dumfries; 17, Pav., Clydebank.
ZIP.—Nov. 10, Palace, Salford.

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Mr. J. D. McPherson, the popular musical director of the King's Theatre, Dundee, forwards us a full programme of Feldman numbers, including "Does the Spearmint Lose Its Flavour?" "Bebe," "More," and "Nellie Kelly."

Billy Davies and his popular dance band make a wonderful success with "After the Storm," introducing thunder and lightning effects.

Mr. Charles Wyndham, the popular musical director of the Empire Theatre, Nottingham, writes to say of the big success he has had with "Say It With a Ukulele." A week or two ago he was accorded great applause when he rendered "Smilin' Thro'" as a vocal interlude.

Mr. Allen Johnson, of Rochdale, writes to say: "We are having big success with 'After the Storm,' and are very pleased with all the numbers you have sent us this year."

The "Toby" Syncopators, who do excellent work at private dances, believe in Feldmanism as an aid to popularity. We heard them recently, and noted with pleasure their rendering of "California, Here I Come," "Say It With a Ukulele," "Horsey," and "Gigolette." These Feldman hits were encored four times a piece.

Mrs. J. Filer's Ladies' Jazz Band, at the Hague, Holland, are scoring a very big success with "California, Here I Come," "May-Be," "Say It With a Ukulele," and "Does the Spearmint Lose Its Flavour?"

A letter to hand from Mr. Leonard Manning, of Arthur Moore's Syncopated Four at the Villa Marina, Douglas, states that "Water-Melon" was accorded no fewer than five encores the other night!

The Royal Field Artillery Cadets' Band of Newport, under the conductorship of Mr. A. M. Templeman, featured "Turned Up," "When Will the Sun Shine for Me?" on the occasion of the football match between Newport County and Exeter City. Mr. Templeman writes to say both numbers received great applause.

Mr. Vandyke, of the Van Dyke Dance Trio of Liverpool, writes to say: "Your numbers get better and better, and we think all dance bands should Feldmanise. We have had great success with 'After the Storm' and the other numbers recently sent us."

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A great letter is to hand from Mr. Alec. S. Warren, who is at the Albert Halls, Glasgow. He writes:—"I must honestly say that 'Golden West' and 'I Wonder What's Become of Sally?' are the two biggest value hits that we have ever featured. Whenever the orchestra plays "I Wonder What's Become of Sally?' the crowds all sing so much that it drowns the band. As regards fox-trots, 'Sure As You're Born' and 'In Between the Showers,' are our big numbers. We intend featuring 'Sahara' immediately." This is indeed praise from such a dance expert as Mr. Warren.

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An especially rapid success has been secured by Reginald Leyland's new naval fox-trot, "The Handyman," which has been in great demand during recent weeks by leading musical directors, and is being regularly featured by the band of the Scots Guards and other military combinations. In fact, it is already one of the hits of the season, and has been promptly recorded.

Ever-increasing success is attending "The Song of the Bell," one of the biggest sellers of recent times, and in tremendous demand among musical directors and vocalists, many of whom report that it is insistently demanded by audiences. Apart from the great attraction it is proving in connection with the super film, "The Hunchback of Notre Dame," it has caught the public fancy in no uncertain manner by reason of its haunting melody and its merits as an independent vocal number. Among recent musical directors to feature it with signal success is Horace Wall's orchestra, Littlehampton, which have also scored heavily with "Tiger Rose" fox-trot. Harry Baynton, of the Palace Theatre, Scunthorpe, is another who has found "The Song of the Bell" a winner, and who is also successfully featuring "Melody Maze," and the splendid one-step, "Desecration."

Thos. A. Kelley, musical director of the Palace, Gateshead-on-Tyne, is also featuring Cameron Forrester and Montague Clayton's big bell number, in addition to "The Handyman" foxtrot and "Melody Maze"—a sure winner always.

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Rehearsal at 12 noon for—
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WOOD GREEN EMPIRE.

Rehearsal at 12 noon for—
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Rehearsal at 10 a.m. for—
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Goldin, Hylton's Band, Willie Solar, Sammy Shields, Rupert Hazell, Coquelli, Otago Bill Trio, Californian Poppies.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

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WATFORD PALACE.

Rehearsal at 2.30 p.m. for—
Samson, Elkins, Fay and Elkins, Albert Bruno and Nan Douglas in "An Interrupted Bath," Charles Stevens, Claire Forster, Tom E. Toma, Bennett and Kolso.

WATFORD SUPER CINEMA.

"The Love Star Ranger" (3 days comm. Nov. 17th), "The White Sin" (3 days comm. Nov. 17th), "Don't Doubt your Husband" (3 days comm. Nov. 20th), "The Speed King" (3 days comm. Nov. 20th).

SOUTH LONDON.

Rehearsal at 12 noon for—
Fred D. Neilson to present "Rack and Ruin."

OXFORD THEATRE.

Company as booked.

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 8s. 3d. Number of pensioners, 92. Amount of grants, loans, fares, &c., £16 15s.

SONGS AND SINGERS.

B. Feldman and Co.

Last week we drew the attention of our readers to the success of "I Don't Like Being Tickled by a Fly," which was responsible for Geo. Baines (Rigoli, the cartoonist) being retained at the Palladium, Peterborough, for a second week. Mr. Baines now reports that he has been retained for a third week, a fact which he attributes to Feldman's great comedy number. He adds: "All the town is singing it." In the same act Geo. and Eva Baines and Reg. Long make a big hit with "Go 'Long Mule."

Our contemporary, the "Westminster Gazette," commenting on Ian Hay's new musical play, "Tilly," adapted from "Tilly of Bloomsbury," says the funniest innovation is the introduction into the Welwyn home of a Bloomsbury choral society, who sing "Horsey, Keep Your Tail Up," as if it were a Handel chorus.

Daisy Wood, ever a conscientious artist, has been searching for panto. winners for a long time. After trying them all she confesses that her present big hit, "A Smile Will Go a Long, Long Way," beats them all, and we may therefore expect to hear this popular Feldman number in her panto. repertoire.

Ealfrod's Welsh Maids—the oldest of all concert parties—keep pace with the times with Feldman winners. Manager L. A. Millais reports "Smilin' Through" a big success, as rendered by Gwladys Thomas and Harold Sinclair. Charles Whittle, the well-known London baritone, is achieving enormous popularity everywhere with Feldman's stirring ballad, "The Sea Hawk," which was written specially for First National's fine film of that name. Mr. Whittle handles the song with the necessary dramatic effect, and adds considerably to the excellent effect of the picture at the trade shows.

Nell Leslie, the versatile chorus comedienne, reports that she is still going strong with "Ooh Ernest" and "Who's Sorry Now?" She will appear in pantomime as principal boy, and will continue to feature Feldman numbers.

During the screening of "Wembley By Night," a first-class vocal interlude is supplied by Will Norman, who features "Sons of Empire" and "Wembling at Wembley With You," two popular Feldman numbers.

Hal Miller, who has recently received a batch of the latest Feldman hits, produced them at the Paisley Theatre last week, and reports "they are just the ticket." He leaves for Antwerp in December.

Griffin Woods, the well-known comedian, says "Turned Up" is a success everywhere. He is appearing in Ireland with Millar's Entertainers, and tells us of the party's success with "California, Here I Come," "If I Can't Sing About My Mammy," "When Will the Sun Shine for Me?" and other Feldman numbers.

Malvina, the popular violinist, has been booked for pantomime in Dublin, and has several Feldman winners in process of rehearsal. Her present record of hits are "California, Here I Come," "Horsey," "Dancin' Dan."

Lawrence Wright Music Co.

Wonderful applause is greeting Mr. Jack Lane, the famous Yorkshire comedian, at the Empire Theatre, Stratford, this week. He has lately taken up the great human ballad "I Wonder What's Become of Sally?" and is of the opinion that he has never had such an outstanding winner. Lawrence Wright Co. report a tremendous demand for this song.

Another artist to make good with the "Wright" songs at the Stratford this week is Miss Jennie Benson. We commented very favourably on her production of "Kentucky, Sure as You're Born" some little time ago, and she has now got into the number so well that it is a sure fire hit at every performance.

Frank Farrel, the popular tenor, is appearing this week at the Royalty Theatre, Chester, where he is scoring a big success with two "Wright" numbers, "Golden West" and "I Wonder What's Become of Sally?" He is to play Baron in Somers and Warner's "Babes in the Wood," where he will feature these two big hits.

Wonderful reports are to hand from Blackburn of the great success last week achieved by Mr. Arthur Jeffries with the singing of Horatio Nicholls' new Eastern number, "Sahara." Everyone knows what an outstanding hit the firm's number "Caravan" was exactly two years ago, and we confidently predict that "Sahara" will out-distance "Caravan" both in popularity and sales.

We were glad to renew acquaintance this week with that delightful show "French Follies," which is playing at the Empire, Penge. One of the great factors of its success is the work put in by that delightful act the Sisters Reeve, who are heard to such great advantage in that big Hawaiian number "Honolulu."

Miss Peggy Holmes, who is this week playing at the Junction Theatre, Manchester is delighting audiences with her rendering of Horatio Nicholls' new ballad "Golden West," also "Dream Daddy." Miss Holmes has already signified her intention of including these in pantomime this coming Christmas.

We are glad to welcome to London that popular duo Risdon and Vedale after their season at Scarborough. They are this week playing at the Bloomsbury Cinema, and are increasing their popularity with their renderings of "I Wonder What's Become of Sally?" and "Sahara."

That well-known baritone Mr. Wilfred Essex appears in pantomime this year at the Prince's, Bristol. A special singing part has been written in for him, and everyone who knows Mr. Essex's work will agree that he is sure to take the Western city by storm. He was captivated by the new Eastern number "Sahara," and has earmarked this as his outstanding song hit.

An interesting letter to the Lawrence Wright Co. is to hand from Melt and Bray, who are appearing this week at the Hippodrome, Aston. They say that the big comedy success "Riley's Cow Shed" is making the earning of money easy wherever they are playing.

Francis & Day.

As in previous years, the Profesional Department (song section) of the firm is again welcoming many visitors on pantomime business bent, all of whom are once more giving vent to expressions of satisfaction at the number and variety of "the goods" again ready to their hand. "When Lights Are Low," which, as is well known, lends itself so readily to scenic and lighting effects, is appealing to producers in many important quarters, whilst principal boys are delighted with that gayest of gay songs, "Chili-Bom-Bom," and with the tuneful "Jog Along, Jasper," and, again, with "June Night (Give Me a June Night, the Moonlight, and You)," which, in common with that universal favourite, "What'll I Do?" will be greatly in evidence both in solo and duet forms, principal girls in galore being well suited, too, with the last-named song. "Hum a Little Tune" and "It Ain't Gonna Rain No Mo'"—songs of the greatest utility, suitable for all situations—are in constant request, whilst "Shall I Have It Bobbed or Shingled?" and "Pottering Along" are finding adherents galore.

Charles A. Kitchen, the musical director of "Ginger," which this week is delighting audiences at the Palace, Reading, has informed the house of the unequivocal success of "It Ain't Gonna' Rain No Mo'" in that merry show.

Barney O'Reilly, whose success of old with "Peggy O'Neil" was phenomenal, has again "struck ile" with the new Hibernian ditty, "Letty Malone (Let 'Im Alone)," which he is singing in "The Rodeo Girl."

Dinkie Jeune, most vivacious of soubrettes, made her usual hit last week at the Braintree Palace with "Jog Along, Jasper," and "Mackintosh."

"Cheerio!" the Elder-Hearn revue, now at Hanley, is featuring with success "Mandalay," "I Can't Get the One I Want," and "Mr. Radio Man."

Keith Prowse

The firm's new waltz ballad "Rock-a-Bye My Baby Blues" has positively jumped into prominence. It is being booked up for panto. by all leading producers and artists, and will undoubtedly be another big winner. "Why Did I Kiss That Girl?" and "Oh! Eva" are two outstanding principal boy numbers. "Why Did I Kiss That Girl?" has already been reserved for the New Oxford pantomime.

Jennie Golder further enhances her reputation with her delightful rendering of "Zaza," "In the Evening," and "Any Way the Wind Blows."

Norman Henderson writes: "I cannot thank you enough for giving me permission to feature 'Bells of the Sea.' The applause I receive with this number is invariably enormous. It is undoubtedly the best song I have had for years.

At the Empire, Kidderminster, Kitty Ford, of Ford and Kyle, is making a big hit with this number. Jack Barlow is also featuring "Bells of the Sea" with success, and will be featuring this song in the Birmingham panto. It is an ideal number for Demon King, Captain, &c.

Betty and Vivian Heywood have included "Oh! Eva" and "Now That I Need You You're Gone" into their act with great success.

In "Crisps" revue "Why Did I Kiss That Girl?" is one of the outstanding hits of the show. Will E. Dale, producer of "The Zenith Follies," reports continued success with "Last Night on the Back Porch," "I'm a Long, Long Way From Home," "Why Did I Kiss That Girl?" "Down on the Farm," "Cheerio," "That's the Tune," and "Bells of the Sea."

"Teach Me" is also in great demand. This is another number that has been taken up by principal boys and principal girls as a light comedy duet. It is being featured with great success in "Oh! I" revue.

At the Alhambra this week Jack Hylton and his Band give a wonderful rendering of "Why Did I Kiss That Girl?"

Artists are invited to send 1s. 6d. for a selection of our latest numbers (stating style).

Worton David, Ltd.

The report this week is an excellent one with reference to the above-mentioned firm. The numbers are proving an enormous success all over the country. That popular light comedian, Randolph Sutton, is scoring heavily with the new number, "I Can't Help Loving That Girl." He writes saying that the number is an absolute riot at all his engagements. Charles Lorne and his orchestra are doing big at the Olympia, Dublin, with the comedy catch phrase song, "How's Your Poor Old Feet?" Miss May Stevens, that personality comedienne, is scoring heavily with several of the firm's numbers, including "The Plain Jane of the Family," "He Played the Wedding March," and "Why Did You Call Me Wonderful One?" and has "Sorry! Oh! It's Quaite All Right," in rehearsal. The Sparkling Mozelles have decided to feature "Sheila," "Wembley" and "Why Did You Call Me Wonderful One?" in the pantomime "Cinderella," at the Gaiety, Dublin; also that clever comedian, Harry Gunn, has informed us of his intention to place several of the firm's numbers in his repertoire for pantomime this year, as is also his partner, Miss Marjorie FitzAllen. George Belton, the comedian engaged for Brixton pantomime, intends featuring "How's Your Poor Old Feet?" and "Oh! Auntie!" this year. That clever artist, Miss Connie Browning, will be featuring the firm's numbers in pantomime this year. Sandy Powell will also be including some of the firm's songs during his Yuletide engagement.

All the leading orchestras and artists alike are featuring with tremendous success numbers from the firm's catalogue. "Why Did You Call Me Wonderful One?" is growing in popularity every day, and every post brings scores of letters from artists and bands asking for copies and parts of the number, so that they can include it in their shows.

Pantomime artists, managers, and producers who have not yet had selection of the firm's numbers, should lose no time in writing for selection, or calling at our offices, 6, New Compton-street, Charing Cross-road, and hearing the numbers demonstrated.

Peter Bernard, Ltd.

We are still receiving splendid reports from all the artists and orchestras that are singing and playing "Beneath the Burmese Moon," Herschel Henlere's great song fox-trot. Inquiries are coming from all over the country for "I Ain't Comin' Back No Mo'." This comedy fox-trot is the greatest success of the "Melody Box" revue (vide Mr. Joseph Hayman). This song is a certain success in any situation. It has a haunting and catchy melody, and over a dozen comedy choruses. Elkins, Fay and Elkins made an outstanding success at the New Oxford last week with "Dear Old Pal" and "Mammy, I Hear You Calling Me." This clever turn reports these two songs as great hits at all their engagements. Artists and orchestral leaders are invited to send for terms of our Subscription Journal. For P.O. 1s. we send you our latest professional parcel.

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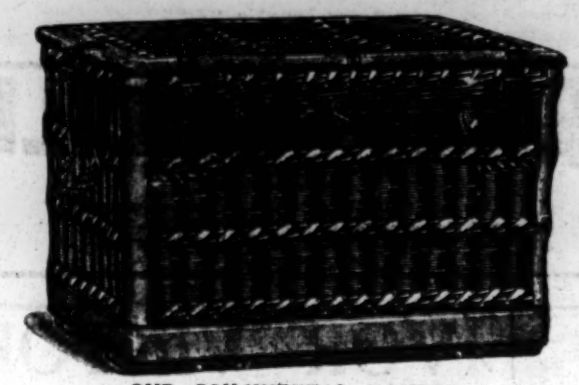

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Cumberland Run—Famous Fairs—London Presents My Lord Mayor—The Evergreen "Punch and Judy" Show.

Business on the Cumberland Run proved much brisker than the majority of travellers who attended the respective fairs at Maryport and Carlisle last week, and who are now at Penrith, where the fair opened yesterday, probably expected. Up in that north-west corner of England the people whole-heartedly love a fair, with the very natural result that the cheery old-time gaff still flourishes exceedingly.

Carlisle certainly gave one the impression of being en fête last Saturday night, and the dense crowds that invaded the historic old border city must have brought considerable grist to the mill of the fair-ground tenants. From out the storied debatable lands beyond Sark Bridge and Gretna Green, and from the hamlets that are dotted along the vale whence the battle-memoried Esk flows out to the Solway Firth, came the lowland Scots to mingle with the burghers of Carlisle, and to make merry with them on the roundabouts and other fun devices at the brightly-lit fair in the shadow of the romantic citadel. There was gaiety galore, and the showmen's takings were "not to be sneezed at."

The usual Martinmas Fair at Whitehaven opens to-morrow, and most of the shows will travel thence from Pearith. Whitehaven should afford plenty of scope for good business, as the fair generally proves an irresistible attraction with the inhabitants, and particularly with the extensive fishing community. Incidentally, too, it is visited by almost the entire populace of its neighbouring town, Workington, to the considerable discomfiture, for the time being, of the local picture house managements.

The picturesque old county town of Hertford kept its fair on Saturday last, and a very compact, attractive, and, withal representative show realised most satisfactory business. The weather, though inclined to be cold, was dry and seasonable, and big crowds were liberal in their patronage of the various riding devices and numerous side shows.

Pontefract and Knaresborough fairs realised quite passable business last week, and the former particularly attracted an exceptionally large attendance. The winter fairs, at Leeds and Wakefield respectively, opened on Friday last, but the several tenants have had little or nothing to shout about so far. On the other hand, it is early days yet, and business has hardly had time to get into its seasonable stride, or the inhabitants of the districts to capture the festive spirit.

A good number of Midland travellers attended the fairs at Mansfield and Bulwell, where business was about as good as can reasonably be expected for the time of year. The event *par excellence* of the present week is, of course, the big fair at Loughborough, which opens to-morrow. I hear that there will be a lot of stuff there, and, given fine weather, a really prosperous show should result.

During the wait for the procession many an old Punch and Judy show merchant afforded the spectators much genuine entertainment. Where these shows come from Heaven alone knows, but they always contrive to be in evidence at Lord other previous Vintner Lord Mayors could rouse the onlookers to anything approaching real enthusiasm.

AN OLD-TIME MEMORY OF A "RIGHT ROYAL" SHOW.

The above interesting reproduction from a picture by J. Horner depicts Messrs. George Wombwell's and J. Bostock's second "Royal Command" appearance before the late Queen Victoria, the Prince Consort, and the Royal Household at Windsor Castle in October, 1854, seventy years ago. Mr. Wombwell's menagerie, the forerunner of the Bostock and Wombwell Royal No. 1 Menagerie of the present day, was first patronised by Royalty on May 3, 1830, at Thirsk, when the Princess Victoria and her mother, the late Duchess of Kent, who were staying in the vicinity, visited the collection. Then in 1834, as recorded in the "Windsor Express" on November 1 of that year, "Part of Mr. Wombwell's Royal No. 1 Collection of Wild Beasts were taken into the Quadrangle of Windsor Castle on Monday for the inspection of their Majesties King William the Fourth and Queen Adelaide, and visitors." Again, in 1842, "Mr. Wombwell had the honour of again taking part of his No. 1 Menagerie to the New Riding School, and exhibiting it before Her Majesty, Prince Albert, the Duke, Duchess, and Princess of Cambridge, and the Ladies and Gentlemen of the Household. The Royal and Illustrious party were much pleased at seeing them," according to the "Windsor Express" of October 27, 1842. On two other occasions—October, 1847, and October, 1854—Mr. Wombwell received Royal commands to exhibit his No. 2 Menagerie, which was then under the management of his niece, Mrs. Edmonds, in the Quadrangle at Windsor Castle, and on both these occasions Her Majesty took a great interest in the wild animals, especially in the lion-tiger cubs, a cross between a male lion and a tigress. The last occasion on which the old No. 1 Menagerie was visited by Royalty was at Balaster on October 23, 1869. When the Royal Family entered the Menagerie the proprietor had the honour of being presented, and no sooner was this done than the thirteen lions and lionesses simultaneously roared with all their might, and the Royal party seemed amazed. The Princess Louise asked the proprietor what caused the roaring. He replied "that it was a royal salute." The real cause, however, was the approach of very stormy weather, as lions, tigers, hyænas, and jackals always begin roaring before a storm, and a heavy snow-storm occurred two days after this visit.

Following a visit to Chelmsford Fair, "The Caravanner" will travel to Loughborough, where he hopes to encounter a number of old friends. His impressions of the fair will be duly recorded in our next issue.

Later on this month, "The Caravanner" will visit Messrs. Anderton and Rowland's big winter shows at Plymouth and Bristol, and during next week he hopes to pay a visit to Regent's Close, Swindon.

Mr. Charles Thurston and his tenants provided the excellent autumn fair at Lowestoft, which was daily attended by hundreds of merrymakers. The riding machines and side-shows alike enjoyed a good time.

A meeting of the Showmen's Fellowship was held in Manchester yesterday, when the chair was occupied by Mr. Harry Shuttleworth, the President, who was supported by a fair attendance of officials and members. The committee and general meetings were followed by a banquet, at which a numerous company was present. The Exchange Hotel was the venue also of yesterday's meeting of the officials of the Lancashire Section of the Showmen's Guild.

The first machine built to order by Messrs. Thomas Walker and Sons, Ltd., who now hold the manufacturing rights for the device known as "Over the Falls," has been available for inspection at the company's Tewkesbury works during the last few days. The device will occupy a position of considerable prominence at the forthcoming Olympia Christmas Fair.

On Monday last London again presented My Lord Mayor's Traditional Show, upon the "glories" of which the traditional miles of provincial sight-seers gazed spell-bound, while the traditional army of husky hawkers plied their trade with an energy altogether good to behold.

But how markedly the once brilliantly spectacular show has deteriorated of late years. That of last year was nothing much to write home about, but it almost deserved to be termed impressive by comparison with the lifeless and very indifferent display that was served up on Monday. It was quite the poorest of the score or more Lord Mayor's Shows which the writer has witnessed.

Not even the picturesque pageantry and the gallant bearing and gay trappings of John Gisors, Sir James Bludworth, and Mayor's Shows, State openings of Parliament, and other processional functions, and, what is even more remarkable, their fascination appears endless. Even the most blasé and case-hardened Londoner seems to keep a remarkably soft spot in his heart for the wonderful old show that used to enchant our childhood's days, and whenever and wherever the age-old pantomime is re-enacted the elusive pennies are showered liberally upon the old-fashioned showman by the children of all ages.

When the names of such devices as "wiggle-woggles," "whips," "over the falls," and the like have long been forgotten, the fame and the charm of that quaint old performance that centres around the figures of Punch and Judy, Dog Toby, and the Beadle will yet survive.

THE SHOWMAN'S DIARY.

Forthcoming Fixtures.

STOCKTON-ON-TEES HIRINGS.—Nov. 12.
CHELMSFORD FAIR, ESSEX.—Nov. 12.
REGENTS CLOSE, SWINDON.—Nov. 12.
LOUGHBOROUGH FAIR, LEICS.—Nov. 13.
WHITEHAVEN MARTINMAS FAIR.—Nov. 13.
YORKSHIRE STALLHOLDERS' MEETING.—Nov. 13.
ABERDARE FAIR, GLAM.—Nov. 13.
RUGBY.—Nov. 14.
CARMARTHEN FAIR, CARM.—Nov. 14.
QUARRY CARNIVAL, GATESHEAD.—Nov. 14.
HUCKNALL STATUTES, NOTTS.—Nov. 14.
ANDERTON AND ROWLANDS, PLYMOUTH.—Nov. 15.
ANDOVER SHEEP FAIR, BERKS.—Nov. 17.
DARLINGTON FAIR, DURHAM.—Nov. 17.
STOCKTON SECOND HIRINGS.—Nov. 19.
YEOVIL FAIR, SOMERSET.—Nov. 21.
RIPON MARTINMAS FAIR, YORKS.—Nov. 21.
POCKLINGTON, YORKS.—Nov. 22.
MALTON HIRINGS, YORKS.—Nov. 23.
LOUTH FAIR, LINCS.—Nov. 24.
YORK FAIR, YORKS.—Nov. 24.
RED COW YARD, BRISTOL.—Nov. 26.
FROME FAIR, SOMERSET.—Nov. 26.
LAURENCEKIRK FAIR, SCOTLAND.—Nov. 28.
NUNEATON WINTER FAIR.—Nov. 28.
HEALS WINTER FAIR, BRISTOL.—Nov. 29.
WARRINGTON WINTER FAIR, LANCS.—Nov. 29.
AGRICULTURAL HALL, NORWICH.—Nov. 29.
ANDERTON AND ROWLANDS, BRISTOL.—Nov. 29.
EMPIRE RINK, BIRMINGHAM.—Dec. 1.
BATHGATE FAIR, GLASGOW.—Dec. 1.
WELLS FAIR, SOM.—Dec. 2.
COLEFORD FAIR, GLOS.—Dec. 4.
CHIPPING NORTON, OXON.—Dec. 6.
CRANBORNE FAIR, DORSET.—Dec. 6.
CATTLE MARKET, NEWPORT, MON.—Dec. 20.
NORWICH FAIR, NORFOLK.—Dec. 24.
AGRICULTURAL HALL, ISLINGTON.—Dec. 24.

ADVERTISER HAS FREEHOLD Seaside Town for Pleasure Beach, wants partner or financier, £500 to £1,000. Apply, BEACH, c/o A. Barugh, 110, Charing Cross-road, London.

ANSWERS TO CORRESPONDENTS.

"REX" (Belper).—(1) The world is full of ups-and-downs. (2) Try again, and better luck to you.
"THE OLD FIRM" (Yeovil).—Your letter consists of largely unmerited abuse of one who, whatever his failings, has deserved well of the show community. It does you little credit and fills us with contempt for the writer.
"WAGER" (Dumbarton).—(1) "Tammy a'things." (2) "Tea, tobacco and snuff. Tin Tackits and Testaments, Powder and Shot"—Thus in Auld Scotch, ran the once familiar sign. (3) You should win your "fiver."
B. P. (Driffield).—That's the stuff to give us. We shall take pleasure in smoking your health.

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The London County Council invites Tenders for the privilege of placing Roundabouts, Swings, Shows, etc., on Blackheath, Hampstead Heath and Wormwood Scrubs, during the Bank Holiday periods at Easter, Whitsuntide and August, 1925. Tenders must be upon the official forms, which may be obtained from the Chief Officer, Parks Department, The County Hall, Westminster Bridge, S.E.1. Persons applying for Forms of Tender must enclose a stamped addressed foolscap envelope.

Tenders must be endorsed "Tender for Holiday Licence," and must be received by the Clerk of the Council, at the County Hall, Westminster Bridge, S.E.1, not later than 4.0 p.m., on 2nd December, 1924. Any Tender received after the time mentioned will not be considered.

The Council does not bind itself to accept the highest or any Tender.

JAMES BIRD,
Clerk of the London County Council.

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FROM ONE TILL TWO. WEST OF THE GREAT DIVIDE.
IN LOVE WITH LOVE. MAYBE HE'LL WRITE ME.

SAY IT WITH A UKULELE

IF I CAN'T SING ABOUT MY MAMMY.
NOT HERE, NOT THERE.

PUT AWAY A LITTLE RAY OF SUNSHINE

WHEN WILL THE SUN SHINE FOR ME?
CALL ME AND I'LL COME TO YOU.

A SMILE WILL GO A LONG, LONG WAY

TURNED UP. DON'T DO YOUR COURTING ROUND THE GATEPOST.
DOES THE SPEARMINT LOSE ITS FLAVOUR? I LOVE KIDS.
I'M GONNA BRING A WATERMELON.

GO 'LONG MULE

FOOTLIGHT FLASHES.

PANTOMIME VISITORS.

With the heralding of every new day the bustle and activity within the House of Hits increases tenfold, and everybody connected with the world of pantomime seem, by general consent, to have made up their minds to select their coming hits from the startling batch bearing the hall-mark of Feldmanism. Last week it only needed the bagpipes and the adornment of the office walls with Scotland's national emblem to transport one into the land of the thistle. A Scotsman knows, if anybody does, where to look for the best, and Scottish pantomimes were represented to the full in the long list of prominent visitors. Manager Geo. T. Minshull was in, and Fred Collins, who will be responsible for panto. at the Theatre Royal, Edinburgh, and the Coliseum, Glasgow. Harry McKelvie, whose panto. at Glasgow will be a bright feature of Yuletide, was also to be seen.

THE MONTH!

November is the invigorating month for everybody. Furthermore it holds a special significance for every artiste looking forward to the pantomime season.

Now is the time when preparations for the bright Yuletide shows are at their height, and, above all, when dames, principal boys and girls, and everybody else concerned in the show must be on the look-out for the very best song hits.

The name of Feldmanism has always been associated with the very best, and, as we have previously remarked, this year promises to see all records broken by the House of Hits.

If you are hesitating as to which songs you will sing, drop in at the Feldman Building, have the latest winners tried over, and we guarantee you won't hesitate another instant!

AMONG THE ARTISTS.

Scotland's panto. artists were well represented by those inimitable comedians, Will Fyffe and Tommy Lorne, and there were other twinkling stars in the persons of Bret Harte, Marjorie Fulton, Syd Walker and Marie Brayman. The general verdict may be summed up thus: "Feldman's 1924 hits are the goods!"

MERRY ENGLAND.

Apart from our numerous friends from North of the Tweed we welcomed visits from the leading lights in Merry England's panto. firmament. Mr. Beaumont represented John Hart's productions, and Ed. Jazon, of Jazon and Montgomery, popped in. Francis Laidler was there in person, and among the famous artists were Dorothy Ward and Shaun Glenville, Daisy Wood, Gwladys Stanley, Isobel Elsom, Peggy Rhodes, Dorothy Lee, Elsie Denham, Harry Gunn and Lily Warde. Once again the verdict in favour of Feldmanism for panto. was unanimous!

THE METRO-GNOMES.

So much has been written in praise of Ennis Parkes and Tim O'Connor, and the Metro-Gnomes Band, presented by Jack Hylton, that it is well-nigh impossible to find words which have not already been used umpteen times to describe their popularity. They scored another enormous hit at the Holborn Empire last week with four of the leading numbers from the House of Hits, viz., "California, Here I Come," "More," "Maybe," and "After the Storm." Feldmanism figures prominently wherever Jack Hylton's new style cabaret show goes, and every number they play bearing the Feldman hall-mark is a certain winner. And if you don't believe us, ask Mr. Hylton himself!

FOOTLIGHT FLASHES.

FELDMANISM AGAIN.

Ethel Colyer and her Four Clippes have recently concluded a three weeks cabaret season at the Bohemian Club, Edinburgh, "where," writes Miss Colyer, "Feldmanism has helped to make us the success we have undoubtedly been." The clever and versatile artists are featuring "Say It While Dancing," "Turned Up," "Oh! Gee, Oh! Gosh," and many other Feldman hits, with, as Miss Colyer reports, "consistent success." This week they are making a big hit at the Trocadero, Blackpool, with the above-named winners.

WEE BILLY BRACEY.

Billie Black and Reggie Brown are undoubtedly two white men who work like niggers to give their audiences the very best in musical numbers—and they are consistent Feldmanists! Now we hear with pleasure that Wee Billie Bracey, Mr. Black's small son, is making his appearance this week, and is beginning under happy auspices by featuring two fine Feldman hits in "Goin' South" and "Wee oo-la-la siv-vu play." We wish Wee Billy the best of luck—in fact, we're sure he'll get it with these numbers!

ASSASSINS OF SORROW.

This title aptly fits Maye and Earle, who seem to be able to handle in bright style any musical instrument, from a tin whistle to a pipe-organ. They report their great success with "Does the Spearmint Lose its Flavour?" and other Feldman hits, which they play on saxophones.

ALWAYS SUITABLE.

Rosa Lee, the immaculate and versatile comedienne and dancer, writes us briefly and to the point. She says, "I hope to continue successfully featuring your songs. I have always been able to find a Feldman number suitable for my act"! As Miss Lee's act is an asset to any bill we are pleased to know that we can supply a number for every occasion.

THE ONLY ONE.

The other day we overheard a well-known artiste stating that it was terribly difficult to put over a comedy song and rope in really big applause for it.

This artiste then added that the **only comedy number** *which gained him the desired results was a publication of the House of Hits!*

Now there must be umpteen artistes who experience the same difficulty as our well-known friend, and the moral of this story is obvious. You must have a really catchy and strikingly original hit to make **your audiences** *laugh with you, and by selecting any of our latest comedy winners—say, for pantomime—you insure yourself against the possible risk of failing to strike home!*

A MANX PANTOMIME.

Our old friend, Will Dalton, has a bumper panto. well in hand, and the inhabitants of the Isle of Man (the birthplace of summer song successes) are to be the first to sample the delights of this bright show. It will run for two weeks at Douglas, prior to its mainland tour, and in it you may expect to hear three leading Feldman numbers, these being "You're in Love with Everyone," "Look Up and See the Rainbow," and "Don't Do Your Courting Round the Gatepost."

MORE PANTO. NEWS.

Albert Grant has been booked to play the popular part of Abanazar in Kennington pantomime. We understand he is to make a big feature of "When They're Eating Rice in China," a splendid comedy number from the House of Hits.

B. FELDMAN & CO.

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